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READING IN PUBLIC SCHOOLS

BY

THOMAS H. BRIGGS, A.B.

OF THE DEPARTMENT OF ENGLISH,
THE EASTERN ILLINOIS STATE NORMAL SCHOOL

AND

LOTUS D. COFFMAN, A.B.

SUPERVISOR OF THE TRAINING SCHOOL,
THE EASTERN ILLINOIS STATE NORMAL SCHOOL

REVISED AND ENLARGED

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PREFACE

No attempt has been made to set forth in this book a novel theory of reading. But the best that is known and used by well trained and thoughtful teachers is here reported in some detail. The authors have drawn upon their own experience, both in teaching and in training others to teach, their reading, and their observation for every fact stated or device explained. Nothing is merely theoretical. Yet, it will hardly happen that any one reader, unless he have put long study on the subject, will find nothing new in the book. Even if he should, an orderly setting forth of things already known brings them to mind afresh and usually from another point of view.

It is not expected that the book will prove equally helpful, of course, to all teachers. But the authors have aimed to be simple and direct and soundly practical. Teachers are urged to get the grasp of the entire second or third part, in whichever they are especially interested, before introducing the ideas of any one chapter into the schoolroom; for, although one point at a time should be emphasized in the teaching, the ideas in the various chapters are interwoven and are to a great extent interdependent.

The problem of silent reading has been set forth as fully as experiment and experience seem to justify. The authors believe, however, that this is an open and inviting field just now in education, and that more saving of time and efficiency can be secured through teaching children to read rapidly and retentively than through any other one means. But it is doubtful if further discussion and suggestion than are here given would prove helpful before the teachers themselves progress further in the matter.

The plan of the book is easily comprehended from the table of contents. Part One treats of the subject in a most general way. The first chapter consists largely of quotations from men who have thought deeply and expressed themselves effectively; the second is historical of texts and methods. Part Two presents the theory and methods for the first three years, carefully avoiding discussion of mooted questions. It was the original plan to give separate parts to reading in the intermediate and in the upper grammar grades; but the work so overlaps that it finally proved impracticable to divide it. Hence, Part Three sets forth the theory and gives detailed suggestions for teaching reading in the upper five grades.

The obligations of the authors are many. Where there are direct quotations, acknowledgment is made in a footnote; but it is impossible to acknowledge the many minor points taken, often unconsciously, from books and magazines. The authors have read

every book and article on the subject that was accessible. The fact that they found nothing else covering just the field in which they were interested, encouraged them to prepare and publish this book.

Acknowledgment must be made here of the assistance afforded by many friends, most of it coming from their regular class room work. To the critic teachers of The Eastern Illinois State Normal School especial obligation is due. Miss Anna H. Morse has been especially helpful in the preparation of the material used in the chapters on primary reading methods. To Mr. Forrest Sumner Lunt acknowledgment is made for assistance in the simple and excellent breathing and articulation exercises on pages 162-4.

T. H. B.
L. D. C.

Charleston, Illinois, July, 1908.

PREFACE TO REVISED EDITION

In response to repeated requests, the material on the teaching of literature has been considerably expanded. The original single chapter has been entirely rewritten, so that it now contains twice as much as formerly, and three chapters of special application of the principles set forth have been added. A few other changes, the need of which became manifest as the book was used by various state reading circles, have been made.

T. H. B.
L. D. C.

March, 1911.

CONTENTS

PART I

Introduction

CHAPTER		PAGE
I.	The Importance and Kinds of Reading	9
II.	The History of Reading Methods and Texts	24

PART II

Primary Reading

III.	The Primary Period	36
IV.	Primary Reading	45
V.	A Typical First Lesson	51
VI.	Oral Reading	55
VII.	Silent Reading	62
VIII.	Word Drills	70
IX.	Phonics	79
X.	Dramatic Reading	92
XI.	Seat Work	105
XII.	Pictures	111
XIII.	Memory Work	128

PART III

Intermediate and Grammar Grades

XIV.	The Intermediate and Grammar Grade Periods	140
XV.	Position and Criticism	145
XVI.	Articulation and Enunciation	149
XVII.	The Use of the Dictionary	173
XVIII.	Literature and Reading	186
XIX.	Literature in the Elementary Grades	213
XX.	Literature in the Intermediate Grades	225
XXI.	Literature in the Grammar Grades	239

CHAPTER PAGE
XXII. Sight Reading 255
XXIII. Silent Reading 259
XXIV. Synopses 268
XXV. The Assignment 276
XXVI. Dramatics 289
XXVII. Memory Work 314
XXVIII. The Direction of Private Reading 318

PART I

INTRODUCTION

CHAPTER I

The Importance and Kinds of Reading

It is unnecessary today to argue the advantages of reading. From being the possession of the few, regarded by the people as a form of black art, reading has come to be the heritage of the many. The man who can not read to some extent is now as rare as five hundred years ago he that could. By reading we satisfy our instant craving for current news, we read for the pleasure that literature affords, and we stand on the shoulders of our ancestors in all realms of knowledge. A librarian has said, "Take away our reading, and the observation possible to one man, with the thought it will awaken, may result in shrewdness, even profundity, but they can never give him breadth."*

The Choice of Books

As Tithonus was given one great gift without the wisdom to use it, in like manner many today have

*Koopman: The Mastery of Books.

the ability to read without the wisdom to choose what to read, without the power to discriminate between treasure and trash. In his "Democracy and Other Addresses," James Russell Lowell tells us of a Wallachian legend.

"One Bakála, a good-for-nothing kind of fellow in his way, having had the luck to offer a sacrifice especially well pleasing to God, is taken up into heaven. He finds the Almighty sitting in something like the best room of a Wallachian peasant's cottage. . . . On being asked what reward he desires for the good service he has done, Bakála, who had always passionately longed to be the owner of a bagpipe, seeing a half-worn-out one lying among some rubbish in a corner of the room, begs eagerly that it may be bestowed upon him. The Lord with a smile of pity at the meanness of his choice, grants him his boon, and Bakála goes back to earth delighted with his prize. With an infinite possibility within his reach, with the choice of wisdom, of power, of beauty at his tongue's end, he asked according to his kind, and his sordid wish is answered with a gift as sordid."

The application of this incident to the choice of books is evident.

A scholarly love for literature after graduation is often a test among people of intelligent discrimination of the culture acquired by schooling. How can this taste be developed if the material to be read at home or studied in schools is low or vulgar, silly, above the child's enjoyment, or if he does not there acquire the habit of associating with books on friendly terms? It must be realized, too, that in the vast majority of cases opportunity and inclina-

tion for reading for general culture ends with the period of youth. Ruskin asks in "Sesame and Lilies":

"Will you go and gossip with your housemaid or your stable-boy, when you may talk with queens and kings; or flatter yourselves that it is with any worthy consciousness of your own claims to respect that you jostle with the hungry and common crowd for entrée here, and audience there, when all the while this eternal court is open to you, with its society, wide as the world, multitudinous as its days,—the chosen and the mighty of every place and time? Into that you may enter always; in that you may take fellowship and rank according to your wish; from that, once entered into it, you can never be an outcast but by your own fault; by your aristocracy of companionship there, your own inherent aristocracy will be assuredly tested, and the motives with which you strive to take high place in the society of the living, measured, as to all the truth and sincerity that are in them, by the place you desire to take in this company of the dead."

What Are Bad Books?

With these fine words ringing in his ears, assuredly one desires to fit himself to enjoy the company of the aristocracy of letters. Just as surely he desires to avoid the bad. The question What are bad books? is excellently answered by the Reverend Dr. Robert Collyer:

"If when I read a book about God, I find that it has put Him farther from me; or about man, that it has put me farther from him; or about this universe, that it has shaken down upon it a new look of desolation, turning a green field

into a wild moor; or about life, that it has made it seem a little less worth living, on all accounts, than it was; or about moral principles, that they are not quite so clear and strong as they were when this author began to talk;—then I know that on any of these five cardinal things in the life of man,—his relations to God, to his fellows, to the world about him, and the great principles on which all things stable center,—*that,* for me, is a bad book. It may chime in with some lurking appetite in my own nature, and so seem to be as sweet as honey to my taste; but it comes to bitter, bad results. It may be food for another; I can say nothing to that."

Development Through Reading.

Moreover, one should make it a practice to read something a little beyond him, something that will make him stretch every faculty of his intellect. A book containing this kind of material should lie constantly on the desk, and one should open it every day or two, not when the mind and the body are alike wearied, but when both are fresh and ambitious for some task worthy their strength. The book suggested in the following quotation is undoubtedly too abstruse for the vast majority of common school teachers. In fact, we all differ so widely that it would be difficult to recommend any book that would serve as a good mental gymnasium for each of us. Our own experience can guide us. Where is some book which is recommended heartily by those whose judgments we trust and which we have difficulty in understanding? Choose that, if you have or can acquire interest in the subject of which it

treats. If we make mere drudgery of it, we shall almost surely fail to gain the blessing. Don't try too much of it at a time; think over what you read; and keep at it!

"Let a student read one page of Kant's 'Critique of Pure Reason' when his mind is fresh, concentrating his full attention upon it," says Rosenkranz. "His first reading will not suffice to give him much insight. But if he repeats his reading of this one page every week for six months, he will discover within himself not only new ideas but new *faculties.* While this progresses he will be delighted to find that other less difficult works, which, however, had formerly required his full strength to master, have now become quite easy. It is like substituting for the flame of the alcohol lamp that of an oxyhydrogen blowpipe: the difficulties melt away before his new power of analysis disciplined on the dry and abstruse philosophical work. By this exercise the youth overcomes that worst of intellectual obstacles—the belief that what he can not understand at first trial is permanently beyond his powers:—'My mind was not made for that kind of work.' The motto of the schoolroom should be, 'Each may master the deepest and wisest thoughts that the human race has transmitted to us.' Repeated attacks by concentrated attention not only master the abstruse problem, but leave the mind with a permanent acquisition of power of analysis for new problems." *

Pace in Reading

Even after we have selected our reading, choosing with care and discrimination, we find that we read the various kinds differently,—that is, the

* Rosenkranz: Philosophy of Education, p. 89.

trained reader does. An anonymous contributor to the Atlantic Monthly (July, 1902) has given some exceedingly wise points on "Pace in Reading." He declares that good reading depends on "good will, concentration, and the habit of dispatch," condemning heartily "the formation of the newspaper habit," "the habit of mind which makes it possible for men to spend an evening in going through motions." This is a habit that is too often exemplified about us to demand explanation.

"The good reader," he continues, "takes all reading to be his province. Newspapers, periodicals, books, old and new, all present themselves to him in their proper perspective; they are all grist to his mill, but they do not go into the same hopper or require the same process. . . . Milton may be read in words and lines, Macaulay in sentences, Thackeray in paragraphs, and Conan Doyle in pages." Fearing that he may be misunderstood as confusing pace in reading and skimming or skipping, the contributor declares: "Skimming and rapid reading are different processes, but skimming is at times a good thing, too; even skipping becomes, on occasion, a sacred duty. . . . For skimming implies cream, and skipping, a foothold somewhere."

The principles laid down in this most suggestive article are, however they appeal to common sense, relatively unrecognized in the teaching of reading. Teachers, when they thought at all of the importance of reading with different paces, have, it seems, either feared to meddle with anything so dangerous and novel or else they have thought that experience would bring the ability to each reader. Unfortu-

nately it does not always do so, and many a man has wasted days and days in conscientiously going through a process that could have been variously modified with great profit to himself. These principles have been utilized here and there through this book, though not as extensively as they should be. Much experimentation must be done before one can speak authoritatively on the subject. Training in pace in reading and in silent reading are open fields that invite every earnest teacher who would make a real contribution to his pupils as well as to education in general.

Kinds of Reading

Before improving the pace or anything else in reading, we must have an understanding, an agreement as to what reading is. And the very first thing we find out, upon considering the question, is that there are several sorts of reading just as there are at least two kinds of reading matter.

"There is first," says DeQuincey, in his Essay on Pope, "the literature of knowledge, and secondly, the literature of power. The function of the first is, to teach; the function of the second is, to move. . . . The first speaks to the *mere* discursive understanding; the second speaks ultimately, it may happen, to the higher understanding or reason; but always *through* affections of pleasure and sympathy."

There are the non-literary and the literary reading, the silent and the oral, the elocutionary and the dramatic. Perhaps the following divisions and defi-

nitions will prove helpful. Denotative reading, exact reading for sense only, such as we give the literature of knowledge, is of two kinds, silent and oral. The first is merely getting the thought from the printed page through the eye; the second, getting the thought from the printed page and expressing it by the voice. Here, "words, like window panes, are things to look through, not things to look at."

Connotative reading, the reading of implication, of suggestiveness, likewise, is of two kinds, appreciative and representative. This we give to the literature of power. The first is getting the thought and emotion from the printed page and, when oral, expressing them by the voice. Literary reading should, until good habits are formed, be almost entirely oral. Representative or dramatic reading is getting the thought and emotion also from the printed page and expressing them by voice and action.

These kinds of reading merge one into the others more or less, of course, but chiefly less. Reading at one extreme is a mere medium through which the barest thoughts come. It extends continuously, however, to another extreme, which ranks with the highest art. Perhaps there are fewer really excellent readers of this latter kind than singers, both dealing with that most exquisite and subtle instrument, the human voice, as a means of translating thought and emotion. And if the teacher keeps clearly in mind which kind he aims to secure, much

confusion in the reading lesson will disappear. These kinds of reading, it will be found, are kept quite distinct throughout this book.

Denotative Reading

In the denotative, non-literary reading of a book one may be said to have read it when he has found out from the book what he did not already know. The useless and senseless plodding through page after page of matter already known to the reader or of matter that does not concern his end and aim at the time, should in every manner possible be discouraged. Let a boy know what he is reading for, and then show him how to find his goal.

Connotative Reading

And when reading literature, one needs even more advice and direction to prevent waste of time. These are given in some detail in the pages of this book. Here let us cite a few points made by Professor Henry VanDyke. He divides readers of literature into three classes somewhat fancifully named "the simple reader," "the intelligent reader," and "the gentle reader."

The "simple reader," he says, is he who reads to occupy spare time. The best advice to him is negative. "Do not read vulgar books, silly books, morbid books. Do not read books written in bad English. Do not read books simply because other people are reading them. Do not read more than five new books to one old one."

"The intelligent reader," he defines as one who "wants to know, and to whom books are valuable chiefly for the accuracy of the information which they convey." If his thirst for information be keen enough, this reader will not wander far afield. Professor Brandes has even said, "Better far read ten books about one thing or about one man than a hundred books about a hundred different things!" But, as another writer has it, "The best reading is both intensive and extensive; one reads a little of everything, and a great deal of some things."

Professor VanDyke's "gentle reader" is one "who wants to grow, and who turns to books as a means of purifying his tastes, deepening his feelings, broadening his sympathies, and enhancing his joy in life. . . . He is looking for the books in which the inner meanings of nature and life are translated into language of distinction and charm, touched with the human personality of the author, and embodied in forms of permanent interest and power. This is literature." And one can learn to read it well only by early, wise guidance, wide experience, and much practice in interpretation. "We have not read an author," says Carlyle, and this is especially true in literature, "till we have seen his subject, whatever it may be, as *he* saw it."

Reading and Thinking

Young readers should not forget, moreover, the wise words of John Locke:

"Reading furnishes the mind only with material of knowledge; it is thinking that makes what is read ours. We are of the ruminating kind, and it is not enough to cram ourselves with a great load of collections; unless we chew them over again, they will not give us strength and nourishment."

And this recalls Lord Bacon's famous passage in his Essay of Studies:

"Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention."

The young reader is inclined to put all his reading in the first or second classes; but only by this chewing and digesting can he make himself wise through reading.

Practical Suggestions

"Among practical suggestions to those who would read for profit, I have found nothing more pertinent," says Mr. James Baldwin,* "than the following from the posthumous papers of Bryan Waller Proctor. 'Always read the preface of a book. It places you on vantage ground, and enables you to survey more completely the book itself. You frequently also discover the character of the author from the preface. You see his aims, perhaps his prejudices. You see the point of view from which he takes his pictures, the rocks and impediments which he himself beholds, and you steer accordingly. . . . Understand every word you read; if possible, every allusion of the author,—if practicable, while you are reading; if not, make search and inquiry as soon as may be afterward. Have a dictionary near you when you read; and when you read a book of travels, always read with a map of the country

* The Booklover, pp. 69-71.

at hand. Without a map the information is vague and transitory. . . . After having read as much as your mind will easily retain, sum up what you have read,—endeavor to place in view the portion or subject that has formed your morning's study; and then reckon up (as you would reckon up a sum) the facts or items of knowledge that you have gained. It generally happens that the amount of three or four hours' reading may be reduced to and concentrated in half a dozen propositions. These are your gains,—these are the facts or opinions that you have acquired. You may investigate the truth of them hereafter. Although I think that one's general reading should extend over many subjects, yet for serious *study* we should confine ourselves to some branch of literature or science. Otherwise the mind becomes confused and enfeebled, and the thoughts dissipated on many things, will settle profitably on none.' "

Brandes on Reading

George Brandes, the Danish critic and man of letters, has written so wisely in his essay "On Reading" that we have taken many fine sentences from it. Instead of interspersing them throughout this chapter with similar ideas, we have kept them together, thus giving a very bare outline of the essay. It should be read in its entirety.*

"There is no best book, the ideal varying with the communities, and the individual, and even in the individual at different times of life."

"Few people can be said to read at all, or enjoy reading,

* From Brandes' On Reading. Copyright 1907 by Duffield & Company.

or get any good out of it. Out of a hundred people able to read, ninety generally read nothing but newspapers,—a species of reading which demands no exertion. Most people, for that matter, read without any particular attentiveness. Perhaps they select reading-matter which does not deserve any particular attention. What wonder, then, that they forget what they read?"

"In the domain of reading . . . it is regarded as a changeless rule that one time is no time at all, that a man who restricts himself to one reading of a good book knows little about it."

Why Should We Read?

"We are not to believe that we can attain to any wisdom simply by devouring books." Books "set thoughts in motion, which men seldom do. They are silent when questions are not asked of them; men are seldom so discreet. . . . And books are seldom so inane as people. One feels frequently like applying to the mass of humanity those words of Goethe: 'If they were books, I would not read them.'"

"We ought also to read so as to add to our own experience those of other men, greater and more competent than ourselves."

"Reading has power to make us keener and more susceptible to the value of things."

"If reading affords no more than innocent entertainment, it is worth while in the wearisome and monotonous exertion of daily life."

"We do not demand of an author that he should work to make us better. All that we can demand of him is that he work conscientiously, and that he have it in him to teach us something."

What Should We Read?

"There are two things one would wish for newspaper readers:—that they might read their favorite papers with some exercise of the faculty of criticism; and be not so satisfied with newspaper reading as to incapacitate them for any other."

"It is perhaps best," inasmuch as we are not prepared to understand the classics, written for former ages, "to begin with books written for those now living."

"Find books good for you, as you find your friends."

"A book which is really to instruct must embrace either a single country, or a short, definite period." "The infinite in itself is not immensely much; frequently it is best revealed by symbolic treatment of some significant detail."

"Dangerous books are not only those which speculate in the youthful reader's sensual impulses, or appeal to his idleness or frivolity, but those also that represent base and low things as admirable, or disseminate prejudices, and throw a hateful light on liberal mindedness, or the pursuit of freedom."

"It is a sorry superstition that leads people involuntarily to cherish a certain respect for earnestness and erudition that wearies them. Wearisome books discourage people from acquiring knowledge."

How Should We Read?

It should be our aim "to grasp clearly the meaning which the author has sought to convey through the characters presented in it. We reach through the book to the soul that created it."

"We ought preferably to read so as to comprehend the connection between an author's books."

"We ought to read, too, so as to grasp the connection between an author's own books and those of other writers who have influenced him, or on whom he himself exerts an influence.....Of course this mode of reading is not for every one."

"We ought . . . so to read as to appropriate from our reading the moral lesson that lies hidden behind it."

"When we read so that we personally assimilate what we have read, we feel this is the central point in the course of circumstances, is the origin of actions, the central point of character, the central point of will, the central point of passion, the Archimedean spot whence the earth can be moved."

"Why should we read, then? To increase our knowledge, divest ourselves of prejudices, and in an even greater degree become personalities. What should we read? The books that attract us and hold us fast, because they are exactly suited to us. These are the good books for us." "That book is good for me which develops me."

"How ought we to read these books? First, with affection; next, with criticism; next, if possible, so that our reading has a central point, from which we may guess or descry connections, and lastly, with the aim of fully understanding and making our own the moral lesson to be found in every event narrated."

"A whole world can thus open out for us in a single book. We may become acquainted through it with some parts of human nature, wherein we shall not only recognize ourselves—changeable and rich in alterations and transformations,—but find also the unchangeable being and eternal laws of nature. Lastly, if we read attentively, we have the power to add to our moral stature, in so far as we vividly feel those things which ought to be done or left undone."

CHAPTER II

History of Reading

Reading, as a subject, has varied retrospect. The methods involved in the compilation of text-books and in the teaching of the subject, have fluctuated between the extremes of form and thought. At times thought has been subordinated to form and word-study emphasized; at other times, and yet today, form is subordinated to thought and interpretation is exalted. Text-book makers have drawn upon every conceivable field for material and apparently have considered all equally acceptable for reading purposes. Religion, ethics, nature, geography, history, science, mythology, and literature, each has made its contribution, but the transition from the religious to the more strictly literary reader has been slow and laborious.

TEXT-BOOKS

The development of reading as a branch of study began with the Reformation. This wide-spread movement necessitated, on the part of the common people, a familiarity with the Bible, and as a result

For much of the matter appearing in this section the writers have drawn heavily upon Carpenter, Baker and Scott: The Teaching of English; Huey: The Psychology and Pedagogy of Reading; Reeder: Educa. R. 18, 225-226.

reading and writing were introduced into the elementary curriculum and training in them became general. The books used for this purpose, of course, contained only extracts from the Bible. They were wholly religious in character. The German word for primer means *little bible.* This primer appeared in 1419.

In the A. B. C. book published by Schulte in 1532, an attempt was made to adapt the material more to the children's interests, and this notion received a decided impetus when Basedow (1723-1790) advocated the teaching of reading through play in eating. The children were rewarded with sweetmeats for their success in learning German or Latin through games. A single quotation shows how Basedow put this plan into general use. "The children must have breakfast and it is not necessary for any child to eat the alphabet more than three weeks. The cost of shaping the dough into letters is less than one-half penny daily for each child."*

Early Methods

The earliest teaching of reading in England was probably done with the abacus. This was an arrangement of the first nine letters of the alphabet in Christ-cross-row, afterwards called a chriss-cross-row. When these were mastered, other letters were given. As the letters were learned in every possible direction, the device proved laborious in the extreme.

* Quoted by Huey, Chapt. XIII, pp. 241, 242.

The abacus was superseded by the hornbook, which came into existence about 1450. "The hornbook consisted of a square, short-handled wood or paste-board paddle, upon which was pasted a sheet of paper containing small letters and capitals, the Arabic and Roman numerals, as many syllables as could be crowded into the space, together with the Lord's Prayer. The paper was protected by a sheet of transparent horn."* Sometimes the edges were protected by strips of brass.

This was followed by the A. B. C. catechism. All the reading material for the catechism and for the classes above it was taken from the Bible. The first class above the catechism was called the Psalter class; the second, the Testament class; the third, the Bible class.

The New England Primer

In 1690, the catechism was supplemented by the New England Primer, which really marked the first effort at secularizing the schools. This book "contained the alphabet, lists of vowels and consonants, lists of syllables, of words for spelling arranged according to the number of syllables; rhymes for illustrative wood-cuts for the letters in order, moral injunctions, prayers, catechisms, etc., for the children, including "Now I lay me down to sleep."† Some of the verses accompanying the wood-cuts and used to teach the alphabet were:

* Reeder: Educa. R. 18, 225, 226.

†Huey: The Psychology and Pedagogy of Reading, p. 244.

In Adam's fall
We sinned all.

Noah did view
The old world & new.

Peter deny'd
His Lord and cry'd.

Zaccheus he
Did climb a tree
Our Lord to see.

The Webster Books

Following the decline of this primer, which occurred after the revolution when the colonies were awakening to their new life and its responsibilities, came, in 1783, the Webster Speller, which combined the ideas of the primer, speller, and reader. No other school book has ever had so extensive a sale in America as this, more than 60,000,000 copies having been sold up to 1895 and even at the present time it is still in use.

This speller was followed in 1785 by the Webster reader, really the first American school reader. It contained many dialogues, narratives, biographies, and was intended to instruct "in the geography, history, and politics of the United States." In its pronounced tendency to secularize the reading material, it corresponded very closely to Der Kinderfreund, published in Germany in 1776 by Frederick Eberhard Rochow.

Among other readers which appeared during the last quarter of the eighteenth and the first quarter of the nineteenth century were: Lindlay Murray's English Reader, published in London in 1799, which had its lessons "classified under the following headings: narratives, didactic, argumentative, descriptive, pathetic, promiscuous, dialogs, and public speeches"; the Columbian Orator; the American Preceptor by Caleb Bingham; the Columbian Class Book in 1825, containing many descriptions of strange countries; and the National Reader by John Pierpont, which was the first to have many selections by American authors.

Keagy's Pestalozzian primer in 1826 marked some change in the attention given to method as it began to emphasize the teaching of reading by object lessons. The earliest effort at specialization came in 1824, when Daniel Adams published his Agricultural reader. It was followed three years later by Rev. J. L. Blake's Historical reader.

Series of Readers

After this, readers began to appear in series of two or three books each. The series usually consisted of an Introduction, a Middle book, and a Sequel. The primer and speller were sometimes added to complete the series. The Putnam series in 1828 was the first to attempt some work of the dictionary type, that of explaining difficult words and phrases, and the Worcester series of the same year was the first to advocate the word-method of teach-

ing. The McGuffey six book series, the pioneer of its kind, which appeared in 1850, dealt with the widest range of subject-matter and probably had the most extensive sale of any series ever published. As soon as the custom of adopting a series became fairly well fixed, supplementary readers began to be introduced, the Swinton series, in 1880, being the first.

Since its publication, there has been a bewildering number of short-lived series, more or less scrappy in character, thrust upon the market. But out of the mass of seemingly contradictory opinions that have prevailed in regard to the selection of material, the notion is gradually gaining ground that only material of real literary worth is desirable, and that it should be presented, as far as possible, in the form of literary wholes rather than by fragments.

METHODS OF TEACHING READING

There is much evidence to show that the race was in the pictograph stage more than eight thousand years ago. Of course gesturing preceded picturing as a form of communication, but the alphabet was born of the picture. At first there were almost as many schemes for writing as there were different nations. However, all writing began with picture-making and all reading with picture-books. Picture writing, in its infancy, assumed many peculiar arrangements, but there was always some effort at order. A temporal succession was usually expressed

in the series of pictures, and often there seems to have been some effort to show the lapse of time between events by the space between the pictures.

There were at least three distinct stages in the evolution of pictures as a means of communication. At first they simply portrayed objects and were the crudest sort of sketches. Next, they represented ideas and feelings. Instead of picturing an entire animal, a picture of its foot-print sufficed. War, danger, hunger, sorrow, and the like, each now had some appropriate symbol. A little later, pictures became more conventionalized. A single sign was always used to represent the same thing. The papyrus represented knowledge; the pipe, peace, etc.

But these symbols were still arranged in many forms strange to us. They were read from right to left, from left to right, in vertical columns, or sometimes they were placed in solid squares and the papyrus had to be turned to read each succeeding line. Even after the alphabet came into use it was not until the eleventh century that a sensible and usable system of separately written words was invented.

Origin of the Alphabet

It took the race a long time to discover that all words are uttered by a few sounds. The idea dawned very gradually. The first step was taken when certain simplified picture-characters came to suggest the spoken names of ideas which they signified. They thus became true phonograms. While

it was a distinct advance to discover that a character could represent a sound, it did not become really valuable until it was found that these characters could be combined to represent the sounds of syllables. This was the rebus-stage in the history of the race and marked a transition to the invention of the alphabet and word structure. Every child still passes through this stage. Our compound words show it. This rebus-form of writing was early utilized to express whole sentences. The Chinese, much to their discredit, have never risen above this plane.

The next step was taken when primitive races made use of the principle of acrology, the breaking up of a word into its constituent elements. This was the beginning of the alphabet. The exact history pertaining to the origin of the alphabet is detailed and voluminous. From an hieroglyphic alphabet consisting of many characters, the race gradually evolved out of more than two hundred and fifty recorded alphabets through the Egyptians, Phœnicians, Greeks, and Romans, a syllabary consisting of forty-four syllabic sounds and an alphabet of twenty-six characters.

It must be clear that because of the way the alphabet developed, learning to read by letters was one of the very first methods employed. It was put into practice in Greece and Rome and was until quite recently in general use. The child was first taught the letters, then syllables as *ab, eb,* then words, and finally sentences.

Phonics

The first effort at relieving the drudgery of the alphabetic method by phonics was made by Ickelsamer in 1534. "He separated the letters of the alphabet into classes distinguished by the position of the vocal organs, and taught first those that, like *o* and *a*, were simple and distinctive." The mnemonic associations used were unique. For instance, b was represented by the picture of a bleating lamb; s, a hissing serpent; z, a buzzing insect; and w resembled a crawling worm. In mastering a word a child was expected not only to image the written or printed letter and its appropriate sound, but the animal which suggested the sound. "For example, if the word März (March) was to be learned, the pupil first analyzed the word into its sounds; *m,* that of a cow beginning to low, *ä* the sound made by the goose, *r* the snarling dog, and *z* the twittering of the sparrow."

The Orbis Pictus, published by Comenius about 1658, has been accredited with being the first effort at the word-method of teaching reading. Comenius himself says, "The very looking upon the thing pictured suggesting the name of the thing will tell the child how the title of the picture is to be read."

The Sentence Method

Probably the next step in advance was made by Olivier, who held that reading should be taught by the sentence-method. According to him, the sen-

tence to be read should be spoken by teacher and pupils. Then the words were to be divided into syllables and these small parts were to be pronounced, reducing or slurring the consonant sound as much as possible. After the elementary sounds were learned, the letters were taught. The book which was taken up a little later contained the sentences the children had already partially learned and further drill was given for thoroughness. Stephani's method, adopted for general use by the Prussian empire in 1841, required the mastery of the sounds of the letters, followed by simple easy advancement to words. It firmly and finally estab lished the sound-method over the letter-method.

Attempts at Correlation

In the early part of the nineteenth century Grafer introduced the writing-reading method. It was held that writing after reading tends to greater care in noting the form and order of letters and words. "Its opponents asserted that it doubled the difficulty of learning to read by requiring two things to be learned at once; its supporters, that the interest and self-activity of the child made the learning process easier."

Jacotot (1770-1840) is responsible for the analytic-synthetic method. His notion was that we should proceed from the whole to the part, from the known to the unknown, or from the word or sentence to the letters. The children were required to memorize the sentences, then copy them, and were not questioned

upon the content until after ten or more lessons had been taught. Word-imagery rather than sound or letter-imagery was the end secured. Every effort was made to fix the form of the word in the memory.

In America, the alphabetical method was made prominent by the Worcester Primer, 1828. The word-method was put forward and stoutly defended in the Brumstead readers, 1840-1843, and since then has had numerous supporters.

The phonic method was early introduced in St. Louis, Washington, New York, Boston, Fall River, Mass., and Burlington, Ia. Probably the leading advocate was Dr. Edwin Leigh, who published his plan in 1864. His scheme involved the following steps: Represent the object by printed form and through conversational exercises, spell the word by sound, associate the sound word with the printed word, note that each character of the printed word stands for a particular sound of the spoken word, teach the name of each letter of the printed word, note the distinction between the letter-name and the letter-sound, review and have word spelled both by name and by sound, as soon as enough words have been learned arrange them to represent a thought.

A Combination Method

A combination of the word and phonetic methods was begun by Ward in 1894 and his readers are even now having a wide sale. Mr. Ward gives the gist of his plan in this language, "The word method

is at first used as principal, because of its value in developing a habit of reading thoughtfully, and afterwards as auxiliary, to remedy the shortcomings of the phonetic method and increase the stock of phonograms. The phonetic method, which is introduced by easy stages during the ascendancy of the word method, finally becomes itself the principal means of growth and progress." A detailed statement of the method is found in the Ward Readers, published by Silver, Burdett & Co.

Along in the early seventies of the last century, many educators began to claim that since the unit of all language work is the sentence, we should begin to teach reading by the sentence method. Many different plans and combinations with the other methods have been tried in recent years, but no one has been universally accepted. In the pages which follow, we believe that there is unfolded a safe, sensible plan, one that has stood the test of experience.

PART II

PRIMARY READING

CHAPTER III

The Primary Period

The child, on entering school, stands on the threshold of a new phase of life wondering, listening, ready to have his imagination attuned to the finer influences. It is a most significant and impressive time for him. His mind is not filled with many perplexing questions and he is prone to believe all that he hears and sees. He is curious, groping, searching, and reaching out for the unknown and at the same time busy constructing imaginary situations. His whole disposition is to follow after nature, to do those things for which he feels a need rather than pursue conditions set up for him by others. The two words which summarize the distinctive characteristics of the primary period are imitation and imagination.

Imagination and Literature

Although the latter of these will receive a more exhaustive discussion farther on, a word or two

about it here may not be amiss. No better material can be found for stimulating this power of mind than literature. As soon as the child has acquired the power to read, and even while he is acquiring it, he should not be sent on a long chase after the phantoms and vagaries found in cheap literature produced by indifferent writers, but to "the rich deposit of the centuries—which by its simplicity, its self-reliance upon elemental truths of the soul, its homely instincts, its free spirit of wonder and belief, appeals directly, surely to the imagination of the child."* Feed him only on the best. Through the already wide-open gates of child-life let in the life-giving floods. Give him through choice books a multitude of friends who will never desert him and of whom he will never be ashamed. The best literary works have so much imagination concentrated in them that they appeal to and stimulate this activity in the child.

Imitation

The other factor, imitation, is well worthy of our serious attention just now. While the adult is probably never free from its influence, the child at six is largely controlled by it. His imitation may be either unconscious or conscious, but more commonly the former than the latter. He is indebted to it for his language, habits, mannerisms, many of his movements, social notions, moral and religious conceptions, and probably even self-consciousness itself.†

* Scudder: Atlan. 73, 252.

†Royce: Studies of Good and Evil, p. 182.

Imitation is the basis of originality. It is not possible for one to add something characteristic to his copy until after he has imitated two or more copies. Indeed, he cannot even be selective of his copy until after he has done this. Then, too, originality is shown in the fact that while many may be following the same form, say in the copy-book, no two copies are exactly alike, the individuality of each is expressed in *his* copy.

Imitation is thus the basis for enriching life "by adding to it the lives of others."* It enables one to repeat in himself the conduct, the thinking, and feeling of his fellows. Before the true judgment, insight, and discrimination have been cultivated, there is a marked tendency in children, and in primitive peoples, slavishly to imitate all details; but when these qualities have been progressively strengthened and attention is given to the consequences, then the person seeks to appropriate only those qualities which can be utilized in new adaptations. He has then reached the plane of self-emancipation, but, unquestionably, he has not arrived at this station in his development when he enters school. In school training it is important to lift the pupil above the low plane of mere imitation or copying, but it must be remembered that the former is basic to the latter.

The existence and operation of this principle in child life is clear even to casual observers; still its application to the problem in hand may not, at first sight, seem so obvious. We have already stated,

* Harris: N. E. A., 94, 637-41.

and shall do so again and again, that thought-getting is the first essential in any kind of reading. If the thought is thoroughly understood, a pupil will usually have no trouble in giving it oral expression. His rendering may not be the best possible, the most musical, or expressive of the subtler shades of thought, but it is essentially correct, and what is more important, it is his own.

The Value of Tone and Inflection

There are times when the voice is unable to translate the thought to another's ear, however well it be understood. Many a cheerful, social man has a manner of saying "Good morning" that belies his whole nature. This is probably due to a bad or thoughtless habit. In other cases, the reader simply does not know how to use his voice to express what he has in mind.

In the first act of Hamlet, for instance, when the ghost reveals to Hamlet that Claudius has murdered the king, Hamlet utters merely the one word "Murder." Now, to one who has studied the play, there is little doubt concerning what lies back of the word. Hamlet has long suspected his uncle: and through this one word he expresses his horror at the revelation, his grief for his father, his determination to avenge the crime, and some satisfaction that his suspicion has been confirmed. How, then, should the word be uttered? Most readers and actors despair of conveying all the emotions through the word, and concentrate their efforts on translating one of them

to the hearers. But the emotions are all there: and if those who have a good command of their voices should once hear a master reader utter the word with the fulness of its meaning, they too could, by imitation, approximate his success and translate what is already clear in their own mind.

Under such circumstances, imitation is not a bad thing; indeed, it is one of the very best things. The danger lies, of course, in a failure to insist on the child's first having the thought for himself, a thought which he thoroughly understands but may be unable to express vocally. The teacher must be sure, too, that her understanding of the thought and that of the pupil approximately agree, otherwise gross misunderstandings may arise and much effort be wasted. She must be sure, too, that the child has the vocal skill to express it satisfactorily.

Setting Up Ideals of Reading

All this is largely about the expression of literature. The same thing is true to a less extent with our denotative material,—to a less extent because there is less room for variation. Some primary teachers who do not fear the effect of employing imitation have an excellent device that could be utilized at times even by teachers in the upper grades. When a child reads mechanically "I—see—a—dog—in—the—street," the teacher reads with proper inflection. "I saw a *cat* in the street," and then the child repeats his own sentence, using a similar inflection and phrasing. This can be done

effectively in any grade, the teacher giving a good reading of a sentence nearly parallel to the one the pupil has misread, or making any variation whatever in the sentence form, provided she retains an illustration of the essential point.

Another device for a similar end, to be used largely with pupils who are not so clever at transferring a notion, is for the teacher to present several readings of the same sentence, readings that will each give a different turn to the meaning or shade to the expression, and have the pupil choose from these the one that best gives his idea of the meaning.

The Teacher's Reading

Too much can not be said in insistence upon the teacher's setting a good model in reading of whatever kind she does in the schoolroom. Just as reading can not be taught well if the pupil is held to a good standard only in the reading class, so the effect of the teacher's admonitions and precepts is greatly weakened unless she illustrates them herself all through the day. It is possible, of course, for a person who can not sing to teach vocal music; but how much better if he can practice what he teaches!

The teacher of reading should have an intelligent understanding, a quiet, firm voice, clear articulation, correct pronunciation, and a good manner in every thing she reads before her school, from the Bible lesson in the morning to the last assignment in the afternoon.

Setting a good example does not mean that the teacher will resort to exhortation or rank didacticism to bring about the desired result. She will not be constantly haranguing her class, wasting valuable recitation time, by urging them with such characteristic injunctions as, "Now, children, read it this way," "Listen to me and then read it in the same way," "Why, Mary, didn't you hear *me?* Try it again," and so on *ad nauseam.* How much better and wiser it is for her to be a good model at all times instead of practicing her precept perhaps only during the reading lesson!

We are not denying the necessity of occasionally calling the attention of the children to a correct or corrected pronunciation, to a more appreciative or meaningful reading, to grammatical misconstructions or inaccuracies of statement. Example should be reinforced by precept, but the efficacy of precept increases in value with the age of the child. In primary work, the former is of the more vital and far-reaching significance. Far better is it for the teacher to read here and there as the recitation proceeds apparently because she can not help it, because she is so alive to the story, than to assume an air of pseudo-dignity, and, after inviting the children to listen to her, to pronounce the language in an unnatural tone, one probably wholly unadapted to the spirit of the selection. By reading occasionally herself in the proper way she keeps up the standard, which, if the children are permitted to do all the reading, is sure to retrograde and likely to be lost

sight of entirely, just as it often is in writing. There pupils, beginning with an excellent copy at the top of the page and using each succeeding line they write as the copy, finally produce one that is almost wholly unlike the one at the top; the standard of excellence, in most cases, diminishes as the writing proceeds.

Pupils Set Models

The teacher must unconsciously in reading be the pattern, and the needs and abilities of the children must afford her almost intuitive knowledge of the means to be employed. As soon as possible some secondary pattern work may be done by some of the better pupils.

Undoubtedly there is little place for conscious imitation in reading except in the drill phases of it, which really are only accessories to the deeper purpose. In these, however, there may be an abundance of individual, sectional, and class imitation carried on consciously to relieve physiological defects and to acquire proficiency in the mechanical features, or the so-called tools, of reading.

This principle implies that good models, whether they be material or the more potent ones of personality, be placed before the child. Why has so much effort been made in educational circles in recent years to secure well-lighted buildings, neat and clean floors, tinted walls decorated with masterpieces of art, beautiful playgrounds, and the like but that the right kind of material models may be

constantly before the child? Surely that teacher whose spirit is alive, whose interest in the thing she is doing is real, and who, in the primary grades, can bring to her "aid a great company of invisible spirits, interpreters to her as well as to the child," will be most stimulating and most worthy of being followed.

If she has vivid and beautiful imagery, a soul saturated with the spirit of art and music, if she clothes her thoughts in clear, choice language, tells her stories with appropriateness, reads as she should, and pronounces and articulates in almost faultless style, the effect upon her pupils cannot be estimated. These are the ideal qualities of the primary teacher, never realized completely in any but always to be striven for by all. In proportion as they are attained, the responsibilities of the day become lighter, the tasks easier, the duties more welcome, and the mechanical and routine features of teaching, heretofore dry and uninteresting, rich in devices and fruitful in results.

CHAPTER IV

Primary Reading

The fundamental purpose of reading cannot be fully realized so long as the primers and first and second readers are nothing but dilutions of literature. Many of the readers are mere scrap books. It is true that books today contain fewer didactic essays and forensic speeches than the old readers did, but most of them are still made up of the pickings of literature. Huey emphasizes this point as follows:

"Next to the beauty of the primers, the most striking thing about at least three-fourths of them is the inanity and disjointedness of their reading contents, especially in the earlier parts. No trouble has been taken to write what the child would naturally say about the subject in hand, nor indeed, usually, to say anything connectedly and continuously as even an adult would naturally talk about the subject. The language used often shows a patronizing attempt 'to get down to the child's level' and results in a mongrel combination of points of view and of expression that is natural neither to an adult nor to a child. How a child could talk such stuff is naturally beyond comprehension, and reading it can scarcely help developing that drawling, wooden, monotone so generally found in the reading class. The child loves to get some-

whither in what is said, wants an outcome to the discussion, and has a persistence and continuity of thought that are constantly violated by such 'sentence-hash.' The actual aim that has guided in the selection and arrangement of most of the early reading-matter has been the development of the power to recognize and pronounce words."

The Content of Primary Readers

The study of words is not reading, but preparation for reading. Children do not express themselves in words, but in sentences. They do more than bind words together; they bind sentences together. Now reading can never possess continuity of expression except by observing the connectedness of sentences or the inter-dependence and unity of the thoughts. The test of sequence is found in the unified thought the reader and the auditor secure. If the sentences are scrappy, fragmentary, tell no story, there is no genuine interest in them. To be sure, it is far better to have several short sentences than one long one, but there should be some unity of thought running through the sentences. The first sentences given the children should be made up of words selected largely from the speaking vocabulary of the children.

The material found in the readers should be connected, interesting, and stimulating—not interesting and stimulating to the adult, but to the child. From the very first he should study literature. The child poems and stories of the "Heart of Oak" books and "Hiawatha," the rhymes, jingles, fables, and

the like, will insure active attention and vital interest.

In these days of hurry, many urge the introduction of numerous supplementary readers and primers. We shall have more to say about this in another place, but we do wish to emphasize now that those selections and stories children like will bear repeating many times. Too little is made of this factor of repetition in the lower grades. In their play children do the same thing over and over and they love to have a story told many times and to read repeatedly a selection that is rich in childhood's fancy. If the material given them in their reading is worth while it will bear this sort of repetition. Children should not be asked to repeat that which is dry, uninteresting, matter-of-fact, or that which is of no permanent value. Start them out with fine material and they will return to it again and again from their own choice.

The Purpose in Primary Reading

The purpose of all training in reading, a thing never to be lost sight of, is the interpretation of the printed page with accuracy and a reasonable degree of rapidity. In addition to the principles set forth in the general introduction, three others, marking, in a way, stages of growth, are important. First, the purpose cannot be actualized without a mastery of the tools—the means of interpretation; second, the ability to interpret demands constant cultiva-

tion; and third, increased skill in expressive utterance should accompany all reading.

Considerable attention must be given in the primary grades to learning *how to read.* But learning how to read is not reading. The drill or mechanical phases of reading should, in the main, be carried on apart from the reading lesson. Reading is a search for ideas and not a mere word recognition, the acquisition of a vocabulary. Reading is not the study of letters, sounds, or words; it is not enunciation, articulation, or pronunciation: these things are only means to it. The reading lesson has to do with interpretation and these mechanical phases should be at the minimum during the reading lesson. They should not be entirely lost sight of, but they are not to be emphasized during the reading period. To teach reading as a process of mechanics leads to the mere pronunciation of words with little or no appreciation of the sense. Drill work is necessary only so far as it aids in getting the thought. It will not do to spend weeks talking about reading and preparing for it. Power in it *can be acquired only by doing it.* Some assume to read by looking at words. What we should do is to read by looking through the words.

Garlick declares that every school reader should embrace all the following principles:

(1) It must be *well printed* and attractive, calculated to give pleasure; (2) it should impart some knowledge, and should not be too childish or silly; (3) it should be written in *English,* and not in the gibberish found in some of the early

reading books; (4) it must be able to maintain interest. To do this, consecutive stories are perhaps the best for young scholars. Short, scrappy pieces should be avoided, as they kill interest. (5) The book must be *progressive*. Every lesson should contain a few new words, slightly increasing in difficulty.

Essentials of First Lessons

The first lessons in reading should make sure of a few vital things. The following points are of especial importance:

1. The child should associate the written symbol directly with the thing symbolized. The method used involves the sentence method. The work in phonics which concentrates the child's attention on form rather than on thought is not begun immediately, but when begun, it is for some time kept separate from the reading lesson.

2. From the very first the child should look upon reading as a thought-getting and a thought-giving process. This implies, first, that the material used will, from the child's point of view, be worth thinking about, and second, that the oral reading will be done in sentences rather than in isolated words. The second suggestion presupposes the silent study of a new sentence before it is read aloud.

3. Good reading necessitates rapid eye-movements, rapid recognition of not only words but phrases.

4. Pupils should steadily show growth in power to recognize new words. Drill in phonics gives this needed independence.

5. The voice and body should help to express thoughts effectively and appropriately. To aid in gaining freedom of expression, dramatization, dialogue, and play of various kinds are used freely to help the reading, but are rarely introduced into the reading lesson itself except during the first weeks of school.

6. Opportunities should be given for expressing the reading lesson by hand, in writing, picturing, and other forms of manual activities.

7. As an aid to gaining a mastery of the language of choice reading selections, some judicious memory work should be required.

The illustrative material which follows gives a running amplification of these principles. The first lesson is typical of those taught the first weeks of school. In such a lesson the child feels *from within* a certain necessity to read, such as has never been experienced by him before. He must do this to be "in the game." The stronger the desire to read, the easier the process of learning to read. Hence the teacher needs to stimulate and to give again and again life to the child's wish to "find out what it says."

CHAPTER V

A Typical First Lesson

A typical first lesson in reading, in which the children learn to recognize several sentences and one isolated word, is given below. Such lessons as this are carried on daily during the first month of school, and occur frequently during the first two years. In most schools these are conducted at the same time with daily lessons in oral reading, which lead at once to the use of a primer, and in which from the beginning written and printed forms are used. The authors, however, think that these lessons in oral reading may be deferred with perfect safety and positive profit to the children until the fourth or fifth week.

During this time the children will be trained in reading without the necessity of the teacher giving any extensive drills in pronouncing. They will be trained to recognize word forms through the eye. The shortest road through the symbol to the thought is emphasized in such reading. The number of lessons which can be given, of the character here described, will depend entirely upon the resourcefulness of the teacher.

Some plans require the learning of eighty, others of two hundred words, before the children are

allowed to do any actual reading. Such methods certainly can possess little intrinsic interest for the children. They must be more or less deadening. It seems far better to have the class really *read* something the very first day. In their reading, they will acquire a knowledge and soon a mastery of many words. No rule can be laid down as to the number of words the children ought to learn daily. They often recognize ten groups of words and three or four isolated words at the end of the second week. After this, the number of *words* they learn increases more rapidly than the number of wholly new sentences.

To understand the explanation of the lesson given, it is necessary to keep in mind that every sentence is accompanied by the suggested physical activity on the part of the child or teacher, but the children do not *pronounce* any of the words written on the board. The teacher speaks those she cannot *act.*

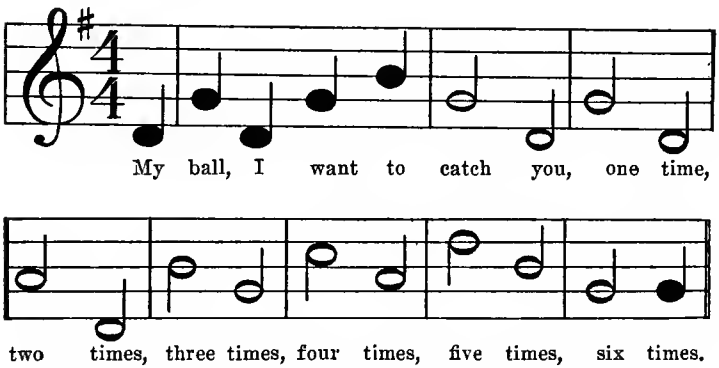
The best results will likely be secured if two twenty-minute lessons in reading are given each day, and, besides, a fifteen-minute period to work in phonics.

The Lesson

A big yellow ball is in sight. The teacher steps to the board and writes, speaking the words and sentences as she writes them the first time. The words below, which are in italics, are the ones which are written on the board. The others are spoken only.

Come to me, Ruth.
Come to me, John.
Let us have a game of *ball.*
Do you see a big *ball* any where about?
You may get the *ball.*

After the first time the teacher points to the word *ball* instead of speaking it. After she receives the ball, she sings a simple little melody:



She bounds the ball rhythmically to John as she sings.

At the conclusion of the song the teacher says, if it can be said truly, "John played well. Let us do this for him." And she writes the word *clap* upon the board and gives John the suggested applause.

She next writes *Come to me,* and calls Lucile to her. She and Lucile play as before and at the close of the song she points to the word *Clap,* saying, perhaps, "I think we ought to do this," and joins in the applause herself.

The word *ball* and the sentences *Get the ball, Come to me,* and *Clap,* are used again and again during the twenty minutes, until each child has had his attention centered upon them several times. He soon finds that he needs to remember what the strange marks say or else he is at a disadvantage in the game.

As the children pass to their seats they touch "the name of the game we played" as they find it here and there among the words on the board.

Another day the teacher will write the word *sing* on the board as she asks the children to join in the music. She will give the words *rise* and *march,* when the time arrives for the direction of these activities.

Still later other games may be introduced which call forth such sentences as, *Form a circle, Choose a partner, Skip,* etc.

CHAPTER VI

Oral Reading

In many schools oral reading is begun the first day or the first week, but according to the plan herein outlined it probably should not be begun sooner than the fifth week of school. Oral reading involves recognition of the words, thinking the thought, and experiencing the feelings of the author and the conveying of the same pictures, thoughts, and feelings to another or the arousing of sympathetic thought and feeling in the auditor. The child must have much training in thought-getting before he will be able even to approach this ideal. Silent reading must precede oral reading in time. Skill in thought-acquiring precedes skill in thought-conveying. In those schools which attempt to teach the two from the start simultaneously, we frequently find a wooden, monotonous, halting pronunciation of the words.

Conditions of Oral Reading

The power of interpretation is cultivated and displayed through oral reading. Of course, the exact nature or character of the interpretation varies with the kind of selection studied, but it is well to bear

in mind that drill work in the pronunciation of words is not oral reading. The power to make the lesson a vital part of one's life experience is very different from the power of calling words. If the individual sees some organic unity in the details he reads about, sees through the mechanics of the page the pictures and the various incidents, and is able to give to each its proper emphasis, experiencing pleasurable or painful feelings as the case may be, he is prepared for the highest type of oral reading. Oral reading becomes educative when it is re-creative.

Time in Oral Reading

In much of the oral reading consideration is not given to the time element. Any effort to make the oral reading as rapid as the silent leads to a telescoping of words and phrases which obscures the thought. The reader must bear in mind his audience. It must follow him and unless he is clear and deliberate, emphasizing and inflecting appropriately, it will soon be characterized by inattention. Reading must be thinking both to the reader and audience if interest and attention are maintained. Seeing words is not thinking, nor does the mere pronunciation of them convey thought. Thought must precede expression before expression can be followed by thought. The constant request the audience makes upon the reader is "Give us time to think." Although the questions, "What did you say?" or "What does that mean?" may sometimes indicate ambiguity of statement, they more often indicate

that the utterance was so poor that it failed to impress the mind of the hearer.

Two Suggestions

Out of the list of numerous devices used to strengthen the power of oral expression two, at least, are worthy of further consideration. During the first year and even later, frequently practice having the child grasp the thought of the sentence, and then, with his face turned away from the book and his attention directed to the class, have him reproduce it. Drill of this kind will do three things: it will enable the child to grasp larger and larger units of thought, it will produce a better correspondence between his reading voice and his conversational voice, and it will insure a more thoughtful expression. A little later, possibly in the third grade, give to a pupil some unfamiliar matter, but of a degree of difficulty adapted to the class, and with the rest of the class sitting as an audience, seek to have it read so that the class will attend the reading and be able to restate immediately, as well as at some future time, the gist of the selection. This plan will put the reader and the class to the real test.

Training in Interpretation

The interpretation of any story or selection will be greatly aided by judicious questioning. McMurry* says:

* Special Method in Reading, pp. 111-112.

"The chief aim of questions is to arouse vigor and variety of thought as a means of better appreciation and expression. Children read poorly because they do not see the meaning or do not feel the force of the sentiment. They give wrong emphasis and intonation. A good question is like a flash of lightning which suddenly reveals our standing ground and surroundings, and gives the child a chance to strike out again for himself. His intelligence lights up, he sees the point, and responds with a significant rendering of the thought. But the teacher must be a thinker to ask simple and pertinent questions. He can't go at it in a loose and lumbering fashion. Lively and sympathetic and appreciative of the child's moods must he be, as well as clear and definite in his own perception of the author's meaning."

A Type Lesson

A TYPICAL ORAL READING LESSON. SECOND MONTH OF SCHOOL

Materials, three Teddy bears and a tiny house, three chairs, or pictures of these things.

Teacher looks at one of the bears and says as she writes upon the board, "*I see the papa bear.*"

She asks, "Is this true for you, Horace? Then tell me so."

Horace replies, "I see the papa bear."

Teacher quickly writes the same sentence directly under the first one. "Is *this* true about *you,* Prudence?" she asks. If Prudence sees likenesses quickly she can read the sentence. Not all children can do this during the second month of school.

Teacher, pointing to word *papa,* says, "I'll erase this word *papa* and write *mamma* in its place. Now

who can read the sentence?" "Show me that you do," she asks as the sentence is read. (The child touches the mamma bear.) The teacher holds up the baby bear, saying as she writes the sentence, "*This is the baby bear.*" "You may tell me who this is," she says as she gives the bear to Marion. As Marion repeats, "This is the baby bear," the teacher points to the words upon the board.

"Close your eyes, children," says the teacher, and while the boys and girls are not looking the teacher writes, "*This is the baby bear,*" again in another place upon the board.

"Look now and find another sentence telling who this is," says the teacher. "Muriel may show us." "See what this says" (writing under the above, "*This is the mamma bear*"). Several children read, holding up, or pointing to the bear mentioned.

"*This is the bears' house,*" writes the teacher, and she points to the house. Some of the children take the hint and can read the sentence.

In quick succession the teacher writes:

"I see the bear's house."

"I see the

"I see the baby."
"I see the baby's chair."
"I see the papa."
"I see the papa's chair."
"I see the mamma."
"I see the mamma's chair."

Considerable blackboard space is filled with the above work, which has been read a sentence at a time, many sentences repeated by different pupils.

The lesson looks like this:

I see the papa bear.
I see the mamma bear.
This is the baby bear.
This is the papa bear.
This is the mamma bear.
This is the bear's house.
I see the bear's house.
I see the baby.
I see the chairs.
I see the papa.
I see the papa's chair.
I see the mamma.
I see the mamma's chair.

"Edward may read all we have written," says the teacher, "and as he does so, Roscoe may touch the things he is telling about."

At this stage of the work the teacher tells Edward the words or phrases he does not remember, making no effort to have him find out for himself. (As

soon as he has all the letters in phonic work, cease to tell. The children should know them at the end of ten or twelve weeks.)

At the close of this lesson the teacher devotes a few minutes to a word drill after some such manner as this:

"We must say good-bye to the bears for to-day. You may put this bear," pointing to the word *papa,* "in the house." "Put the *chairs* away," pointing to the word instead of speaking it. "Elsie may erase the name *mamma bear*" while John puts the bear away.

"When you pass to your seats, you may take turns in touching one of the words you know and you must tell us all what it is."

Seat Work

For seat work supplementing this lesson the children have a supply of these sentences mimeographed. These they cut up so that the words stand isolated. The children rearrange the words to "say things about the bears."

They illustrate with crayon on desk top or on paper what they have said in the above mentioned arrangement.

The purpose of such seat work is to keep the word-form before the eye of the pupil, and at the same time to make him need to think what the form stands for.

CHAPTER VII

Silent Reading

It is expected that every child will become a rapid silent reader. This is a skill which can be acquired only through persistent, intelligent, well-directed practice. However, its acquisition is often endangered by the erroneous supposition that all reading in the primary grades must be oral reading. Skill in silent reading is never acquired through oral reading. Just to the extent that a reader finds it necessary to read aloud, to pronounce whole clauses or even words to get the thought, he is dissipating his energy. When one reads aloud he has his voice, the muscular tension accompanying it, and his ear as the agencies through which he interprets.

Purpose of Silent Reading

Up to the time the child enters school he is trained in ear-mindedness. As soon as he enters we begin to train him in eye-mindedness by teaching him a "sight vocabulary." This can be acquired only through silent reading, which seeks to establish and to intensify the direct association between the printed word and the thought. Printed language is primarily a representation of thought and not a representation of oral language, as some think. The

order involved in teaching reading is indicated by the following quotation:*

"The association between the printed word and the thought should be made first, as it is in the case of all children who have never had the sense of hearing. After this association has been made, that between the oral vocabulary and the printed vocabulary should be made. Silent reading is the agency which enables the child to look *through* the words *to* the thought in the same way that one looks through a clean window glass to the objects beyond."

The expert silent reader does not hear the sonorous sounds of his own voice or experience any muscular tension of the vocal cords as he reads, especially as he reads the literature of information. When one is reading the "literature of power," of inspiration, the kind that should be chosen for much of the oral reading, no doubt he will and should experience a "mental" pronunciation of the words. But the vast bulk of all our silent reading is of the former kind, and because of this we should strive to bring the printed word and the thought into direct association. The more intimate this association becomes, the less the necessity for the reader to think the reading in terms of oral speech before the thought is obtained. In proportion as he does this, he falls short of the ideal of silent reading for ordinary purposes. In all silent reading, the vocal-motor tendency should be reduced to the minimum, because it tends to retard or becloud the thinking.

* T. M. Balliet: N. E. A. Proceedings 1893.

The sentence read should awaken the ideational centers rather than the vocal-motor or the auditory. The words should be made as transparent as possible; the language series should become subconscious, mechanical, that is, offer the least possible resistance. The great purpose of silent reading is realized whenever the attention is focused on the stream of thought rather than on words and phrases.

Economy of Silent Reading

Both time and energy are saved by such a process. It is a much shorter route through the eye to the brain than the circuitous one from mouth to ear to brain. The stimulation of this shorter route, the line of least resistance, is our aim in silent reading. The more stimulations it receives, the greater the speed of the reader. What a sad commentary it is to see children in the advanced grades, people in libraries, in hotels, and in other public places moving their lips as they read. The eye-minded person who gets the thought directly from the printed symbols can read several times as fast silently as he can read orally; while the ear-minded person who is obliged to get the thought indirectly through the oral symbols as they are recalled in idea by the printed symbols, cannot read materially faster silently than he can orally.

When to Begin

From the very beginning some training in silent reading should be given. The teacher can soon

write, "Come to me," "Erase the board," "Close the door," "Take your pencils," and as soon as the knowledge of the children will permit, entire lessons should be given in which hardly a word is uttered or a lip moved. Impossible, do you say? Not at all. This can be done as readily in the first grade as in the second. The lesson following this discussion is typical. Some may raise their voices in protest against this plan on the ground that not enough words are read in a given recitation, but in the lesson described the children read more than two hundred fifty words, more than in many of the lessons found in the readers for this grade. The best result will likely always be secured by correlating the lesson with action work. The interest in such a recitation is intense. One only needs to try it to be converted to the plan. The real test, of course, is displayed later in the increased ability to interpret easily and rapidly.

The Lesson

This was a second grade lesson. A full period of twenty minutes was given to it. Partly to save time and partly for variety, the teacher had some sentences, which she expected the children to read, written in bold script on cheap writing (manila) paper. It should be borne in mind that practically nothing was *said* during the recitation. The children were expected to read and perform. While every effort was made to reduce the noise and confusion of speech to the minimum, an observant vis-

itor could easily tell that there was a maximum of mental effort on the part of the children.

As soon as the class was seated, the teacher, displaying the first sheet on which was written, *Let us play a game this morning,* said, "What do you say to that, second grade?" Some members of the class said, "Yes, Miss M;" others clapped. They then read from the second sheet, *You may get the box of bean bags, Harry. It is behind the screen.* Harry obeyed.

The teacher next wrote on the blackboard, *Do you see a white dot on the floor, second grade?* As soon as the class located the dot, she continued by writing, *Use that dot for the middle of the circle. Draw a little circle about it, Trevor.* When Trevor had completed his circle the class read, *Draw a big circle around the little one, Dorothy.* As Dorothy's circle was very irregular, the teacher wrote, *That does not seem round; erase it, Lucile. You may try, Lillian.* Her circle was poor and again the teacher wrote, *That does not suit me very well. Erase it, Donald. Make a circle, if you can, Chas. B.* His effort brought the merited commendation of *Better.*

The teacher was now ready to continue with further instructions regarding the game. She wrote, *If you toss a bag into the little circle, it counts ten. Number the circle, Harriett.* Erasing the words *little, ten,* and *Harriett,* and substituting *big, five,* and *Josephine B.,* the teacher had this sentence, *If you toss a bag into the big circle, it counts five. Number the circle, Josephine B.*

Considerable interest was aroused by the teacher's next sentence, which read, *Let us play the boys against the girls. Shall we?*

The final instructions for the game were on the writing paper. The fourth sheet read, *You may give a red bean bag to each girl and a green one to each boy, Harry.* The fifth sheet said, *The boys may stand on the north side of the circle, the girls on the south side.*

The children very quickly separated into two groups, each group going to a place indicated by a straight mark on the floor, located about seven feet from the circle. They were now in position for play and only needed to have captains appointed. As they were arranging themselves, the teacher wrote on the board, *Virginia may choose the players for her side; Trevor for his.*

As the captains alternately called the names of their players, they stepped to the lines and tossed the bags at the circles, displaying much real pleasure when a bag fell where it counted ten and much disappointment when one fell outside the circles, where it counted nothing. It soon became evident that there were more girls than boys and the teacher wrote, *The girls have three more on their side than the boys have, so Trevor may choose three boys to play twice.*

When all had thrown, they read this sentence, *Can you count the score, Donald?* "Yes, Miss M.," he said. She then wrote, *Count the green bags first. Count out loud.* As he picked up the bags, he counted

them by fives and tens, according to where they lay, and found that the final score stood sixty-five for the boys and sixty for the girls.

As the lesson proper was now completed, the following instructions came rapidly by way of the blackboard:

Seats.
Please pick up the bags, Josephine, Edith.
Will you put the bags away, Frank?
Put my paper and handkerchief on the table, Harriett.
You may remain and erase the floor, Robert.

Suitable Games

Other games which may be adapted are:

1. The old fashioned game of "Hop Scotch."
2. "Marching to Jerusalem."
3. The farmer and his cornfield.
4. Hide the thimble.
5. "The farmer wants his pets."
6. "Fruit Basket."
7. Games based on stories the children use in language and reading.
8. "Cobbler, Cobbler, mend my shoe."
9. A great variety of games with bean bags or ball.

The following books contain games which may be adapted for silent reading:

Perrin and others: One Hundred and Fifty Gymnastic Games. Geo. H. Ellis Co., Boston, Mass.

Lamkin: Play; Its Value and Fifty Games. Holbrook-Barker Co., Chicago.

Newell: Games and Songs of American Children. Harper & Brothers, Boston.

Johnson: Education by Plays and Games. Ginn & Co., Chicago. This book contains a most excellent and complete bibliography of games and plays.

Poulsson: Finger Plays. Lothrop, Lee & Shepard Co., Boston.

CHAPTER VIII

Word Drills

The study of words is not intended immediately to afford power in thought getting, but to give skill in the recognition and mastery of new words. As we have already stated, these drills should at first be carried on apart from the regular reading lesson. The words used for drill in recognition and pronunciation should be those that are found in the early part of the first book to be studied. As soon as a few words have been mastered, the acquisition of the vocabulary will be greatly assisted by constantly combining them with the old in a variety of ways. The same words must be recognized in many new connections.

All phases of drill work are intrinsically uninteresting. All the ingenuity and resourcefulness of the teacher must be exercised upon work of this sort if an interest is maintained in the recitation. She is justified in appealing to the "puzzle instinct" and to the competitive impulses to stimulate activity in the children. The fighting instinct may be awakened by the stimulation of rivalry for immediate results or for displays later. The devices following this

discussion show in a very practical way some of the uses made of these instincts.

Before leaving this, let us emphasize one direction. *Make the drill recitations short and vigorous.* All drill work should be kept at high pitch, otherwise the mere repetition of the material will tend to fatiguing monotony. Begin to drill as soon as the class is seated. Do not waste any time in preliminaries. A two minute drill recitation vigorously conducted is worth more than fifteen or twenty minutes characterized by listless, tactless, wooden teaching.

The Purpose of Drills

The purpose of every drill lesson is to make something function as habit. Its factors are "focalization and repetition in attention." By focalization is meant getting the thing to be learned before the mind of the learner through explanation or demonstration, or both. After the mind is centered upon the thing, it is equally important to repeat and repeat until the response is automatic. Evidently the first habit to be established in a child is the habit of recognizing and pronouncing easily and readily words and phrases as wholes. This is what is done in practice later. Speed and fluency in reading are gained as one acquires the ability to take in large groups at a glance, and in proportion as he does this he becomes a rapid, effective reader.

While we must begin to drill upon isolated words, the words themselves become valuable only when

they are seen to function in sentences. This visualizing of unrelated words must continue until the child has acquired the power of mastering words in sentences. With this end in view we append a number of devices found serviceable in handling the drill phases of reading in the first two grades.

Some Devices for Drill

1. Words in bold print or script are held for a second before the eyes of the pupil, then turned away. These should be words the child has met in sentences during some previous lesson, or words so similar that he should be able to recognize them very quickly. The "perception" cards, about four by six inches, may be easily made of manila paper by the teacher and printed with a Fulton Sign Marker, a useful tool for every primary teacher. The speed of this exercise should be gradually increased, but never so far as to result in haphazard guessing by the children.

2. Hide these cards about the room. Send groups of children to find and bring before the class all they can recognize.

3. Match the words on these cards with words upon the board or chart. This is a device to be used early in the first year.

4. The purpose of this exercise is to teach the child that certain symbols, regardless of position, size, or color, always represent a certain word.

(a) Write one of these words at a time among other words on the blackboard.

(b) Write it in different places on the blackboard.

(c) Write it in different sized letters.

(d) Write it with different colored crayon.

5. Have the children build words with letter cards. This is a good device for seat work.

6. Promote a contest between members of the class in pronouncing rapidly the words to which the teacher or some child points, the words being before the eyes of the whole class.

A variety of other devices for enlivening this formal exercise, called a word drill, can be used to aid in reaching the desired results. Whenever possible the imagination of the child should be stimulated by the thought of the lesson. If the lesson is the story of "Hiawatha's Brothers," the teacher writes on the board such words as:

beavers	acorns
reindeer	timid
squirrel	built
rabbit	swiftly
lodges	hid
ran	why

She then says, "Play you are Hiawatha. All these words are *your* friends, hiding in the forest. See if you can find them out and tell their names."

Or, "At first the beasts were a little afraid of Hiawatha and ran away. How many can you catch before this eraser makes these friends disappear?"

She erases a word here and there, the children pronouncing as fast as words vanish from the board.

Or, if the lesson is one about the seashore, the teacher may suggest, "I have written all these words in the sand. Charlotte may play she is a big wave. She may wash away (erase) all she can get (pronounce)."

Or, "See all these pretty shells! Who can get a basketful of them?" The children pronounce in turn and claim as theirs the words they recognize.

These devices should be appropriate to the moment; it is almost impossible to suggest suitable ones for general use. They are numerous, but their use should be limited.

Several devices valuable in the second year for drill on words may be mentioned here:

1. The child pronounces as rapidly as he can the words down the middle—or edge—of an ordinary page of reading material.

2. The teacher begins reading aloud a sentence anywhere upon the page and the child who first finds the place reads the sentence.

3. Concert work in pronunciation of lists of words can be made valuable to *all* in the class if some such plan as the following is used:

The teacher touches words, one at a time, with the pointer, then waits a second before removing it. The pupils understand they are not to speak until this is done; then all speak, and promptly.

Special attention should be given to enunciation in all word drills.

A Type Lesson

A TYPICAL READING LESSON FROM THE BOOK. FOURTH MONTH OF SCHOOL.

Parts of the lesson.

1. Connecting the lesson with the child's experience by a question or two.
2. Teaching the new words from blackboard sentences.
3. The use of the book.

TEACHER. "Have you ever seen a rainbow, John?"

JOHN. "Yes, I saw one yesterday afternoon. It was such a bright one."

TEACHER. "What colors seemed the most beautiful to you?"

JOHN. "Oh, I liked the blue and the red and the green, but all of them were beautiful."

TEACHER. "Did all of us see that rainbow? I did, and I thought about you and hoped you were looking at it."

Then, placing a glass prism in the sunlight, the the teacher points, until they discover the rainbow. Then she writes on the board: "See the little rainbow!"

A child begins to read, but is puzzled by the word *rainbow*. The teacher tells the word, but after the sentence is read by several children she asks, "If you should ever forget this word, how could you find it out for yourselves?" The children give the sounds

represented by the following letters, to which the teacher points, one by one, r-a-n-b-o.

She then writes: "The colors are very beautiful." If several children look puzzled, she asks, pointing to the word *colors,* "Does this word trouble you? How does it begin?" The children give the sound of the initial letter.* The teacher gives the vowel sound and the children repeat it after her. Then they go back and give the initial sound and the sound of *o* in quick succession, following with *l* and *r,* as the teacher points, until they discover the word.

After this sentence is read, a child is asked to read both the sentences from the board. The teacher erases the first two words from the last sentence and substitutes *Rainbows.* Several children read the new sentence.

"Red is a beautiful color."
"Green is a beautiful color."
"Blue is a beautiful color."

These sentences are written one after another, giving drill, and a thought-producing drill, upon the new words *beautiful* and *color.* Several children read each, trying to make us know that they really feel these things, *if they do.*

Then the teacher says, "I want to ask you something. It is going to begin, 'Have you ————?' I'll ask it on the board." She writes, "Have you seen the rainbow before?" "Ask Edith, Harold," she says. Then erasing the words *the rainbow,* she

* The chapter on Phonics gives extended drill on this work.

substitutes *these colors*. The children ask and answer these questions. Turning from the board to a set of printed words prepared on perception cards with the aid of a sign printer, the teacher says, "Hiawatha saw the rainbow one day. The book tells about it. Here are some words you'll need to know before you can read the story."

Again, the teacher shows words on which she wishes to give further drill, in appropriate sentence settings. She emphasizes the words by reading all of the sentences except the words to be recalled, pausing expectantly when she comes to their places that the children may pronounce them. All of the sentences, or merely the drill words, may be written, the teacher speaking the others.

"The sun was in the *sky*."
"It was in the *western* sky."
"The rainbow was in the *eastern* sky."
"Hiawatha *asked* questions."
"Nokomis *answered* the questions."

As the teacher shows the words again and without comment, the children as individuals pronounce them and in some cases give the sounds of the letters to "help them remember."

The class then turn to page sixty-six in the Hiawatha primer and read the page, each sentence studied through silently by all the pupils, then read orally by a few. The teacher often asks for several review sentences to be read by one child, and finally the page is read as a whole by one or two pupils.

Seat work supplementing such a lesson as this might consist in word building of letter cards.

colors	orange
rainbow	green
red	yellow
blue	purple

It may consist also in the sorting of colored worsteds, placing a red bit by the side of the word *red,* etc.

CHAPTER IX

Phonics

A large proportion of the letters in our written language represent sounds. A knowledge of what sounds various letters stand for helps a child to find out for himself words new to his eye, but already in his spoken vocabulary. The diacritical marks used in the dictionary help him to pronounce words new to both eye and ear. A pupil has no need for diacritical marks so long as he is meeting in print and script only words familiar to his ear.

The work in phonics should aim at giving the child a real mastery over the printed page. Some say that he should be independent of the teacher as soon as possible. Others prefer to delay this matter of independence a little while for the sake of habits they think more important, but all, probably, agree that the pupil should grow steadily in ability to gain new words for himself.

Avoid Formality

The teaching of these sound values to the children should be done with the least possible amount of "red tape." The children are to look upon these symbols as tools with which they are to *do things.* The sooner they are masters of their tools, the

sooner they can "find out what the book says" for themselves.

Formal work in phonics can be begun with profit at any time after the first few weeks of school. During these weeks the teacher, in some such manner as follows, is laying a foundation for what is to come:

Ear Drills

Here the pupil for the first time grows conscious that a word may be separated into sounds and that these sounds may be recombined into words. Unless the analysis of words into sounds and the synthesis of sounds into words is thus prepared for, the pupil will be much handicapped later. So the teacher who presents exercises like the following to her class during the first weeks of school has in mind the ultimate help they will be to reading, although now they are not given during the reading lesson proper and seem to have very little connection with it.

Exercise 1.—Getting ready for recess offers an easy and ready opportunity for early practice in phonics. The devices which may be used for such work combine the play spirit with the process of learning. The children enjoy guessing what the teacher says as well as performing what she indicates. For instance, the teacher says, "You may pick the scraps up off the f-l-oo-r. The children listen, probably unconsciously repeating in half whispers this strange combination of sounds. When in their minds it grows into the wholly familiar word

floor, they obey the direction. Other instructions, similar to those indicated below, follow, the teacher in each instance separating the underlined word into its component sounds.

Edith may get the b-a-s-k-e-t.
Please p-a-ss the basket, Harold.
Will you open the d-oo-r, John?
You may r-i-se.
Eric may be the c-a-p-t-ai-n.
Get your d-r-u-m.
You may m-a-r-c-h.
etc.

Exercise 2.—Physical exercises offer an excellent field for emphasizing the elementary sounds. However, as the teacher gives the sounds she must be careful not to indicate by her own movements what they mean. The right and delight of interpreting the sounds belongs wholly to the children. The following sentences will suggest a line of exercises which may be used:

You may touch your two sh-ou-l-d-e-r-s.
Touch your ch-ee-k-s.
Stretch your arms to the s-i-de.
Stretch arms d-ow-n.
Stretch arms u-p.
Upward c-i-r-c-le.
Upward c-l-a-p.
You may r-u-n.
You may t-r-o-t.
etc.

Ear and Lip Drills

Exercise 1.—For some time the children have been interpreting the sounds the teacher has made. She now leads them to imitate her analysis of words and has them repeat after her the sounds of simple words, for example, b-a-ll, c-a-ll, t-a-ll, f-a-ll, letting them through ear and voice become conscious of the likenesses between such words.

Exercise 2.—The element of play may be introduced here. The teacher may say, "See if you can guess what I see." Closing her eyes a moment, she says, "I see a c-a-m-e-l." And, impossible as it may seem, a large proportion of first grade children cannot hear the word *camel* when it is analyzed into separate sounds. Those children who articulate the sounds well may be allowed to take their turns in propounding questions. For instance, one may say, "What do I see? I see a *f-ai-r-y;*" another, "What do I see? I see a *f-i-sh;*" etc. So say the little leaders, while the other children at their seats continue to half whisper the strange sounds until they "hear" the word.

Exercise 3.—Suggestions may be made for home work, simply to keep the ideas more frequently in mind. "Suppose," says the teacher, "that this noon you try to have mamma guess some words when you speak them very, very slowly. Perhaps you will ask her for some m-ea-t, or perhaps you will want some m-i-l-k."

Exercise 4.—The teacher may say, "I am thinking

of a word that begins with *m*," making the sound with her lips. The children guess, one by one.

"Is it mamma?"

"No; it is not m-amma," emphasizing the initial letter slightly.

"Is it middle?"

"No; it is not m-iddle."

"Is it marble?"

"No; it is not m-arble," etc.

Soon the children can take their turns in choosing a word for others to guess when the initial only is given.

Exercise 5.—A little later the teacher may use the same device to concentrate attention on terminations.

"I have a word that rhymes with day," she says, and the pupils guess as before.

This game can be made of value to second and third grades by introducing the element of definition.

"I have a word that rhymes with *tree*," says one.

"Is it a joint in the body?" questions another.

"No, it is not *knee*," answers the first.

"Is it that with which we open a lock?" asks another.

"No; it is not *key*," etc.

Exercise 6.—While initial sounds are being emphasized the teacher may frequently say, "Say the beginning of your name," or, "Start to say summer," or, "Play you cannot talk plainly; you can say only the very beginnings of words. What do you say for papa? for bed? for water?" etc.

Ear and Eye Drills Combined

Following the vigorous and systematic work in ear and lip drill, there comes, after a few weeks, the connecting of the oral and written symbols in the mind of the pupil. For this purpose, the following devices will prove helpful:

Device 1.—The teacher says, "Say the beginning of the word, mamma, Frances." Frances says *m;* the teacher then writes the word *mamma* upon the board. The class recognize it at once, as it has been taught before. Covering up all but the initial *m,* the teacher says, "This letter stands for the sound Frances made. It always says *m.*" Then she writes the letter in several places on the board, the children giving the sound quickly as she writes.

Device 2.—Next she says to the children, "Play your finger is a piece of chalk. Write in the air the letter that says *m,*" etc. This aids very greatly in securing a distinct and accurate visualization of the form of the letter.

Device 3.—When the children begin the mastery of a vowel sound the teacher instructs them as follows: "This letter *a* says several things. Sometimes it says ā, sometimes ă, sometimes ä, and sometimes ạ. When you see this in a word you will have to try first one sound and then another until you hear a word that seems sensible. What sounds does *a* stand for?" asks the teacher. The children respond, "ā, ă, ä, ạ," and the drill is continued until the four sounds in the above order are memorized. These

four sounds are all that are taught for *a* in primary grades. They are enough for practical purposes. Other vowels are taught in a similar manner.

Device 4.—After a week's work in drill upon written and printed letters representing the following sounds, ā, ă, ä, ạ̈, m, s, t, c, ē, ĕ, r, p, the children are ready to use these letters in word building and word analysis. A few plans for such work are indicated below:

a. "You may write the little word *m-e,*" says the teacher, speaking the last word very slowly. And the children write in bold script in the air or on the board the two letters representing the sounds they hear.

"Write *m-a-t, p-at, c-at,*" etc., directs the teacher. Inasmuch as such combinations as *at, et,* etc., occur frequently, they are soon recognized as phonograms and are not separated into their component elements.

b. "See if you can find out what word I am writing," she says and writes slowly *m-e-t,* the children making the sounds with their lips as she writes, and again as she points to the letters. "Try another sound of *e,*" she may need to suggest, for in this case there is no context to guide the child's voice and he may give the wrong sound.

Erasing the initial, she writes *s* in its place, and the children find out the new word by saying *s-et.* Then while the children close their eyes, she substitutes *p* for *s,* and again *m* for *p,* as the children find out one word and then another.

c. Soon the children can build lists of words that

rhyme when one word is given them, and, too, can pronounce rather readily lists of rhyming words when one of them is familiar.

d. Work with words whose beginnings are alike but whose terminations vary, may also be done.

The word *pail* is taught as a sight word, for instance. Then upon this as a foundation the children build such words as *pain, pails, paint, paints,* etc., the teacher making her approaches in two ways, as: (1) Erasing the final *l,* she asks, "Who can make this say *p-ai-n?*" emphasizing *n* a little; or, (2) "Who can tell me what word I have made?" she says as she adds *t* to *pain.*

Keep Phonic Drill and Reading Separate

All this time the work in phonics is kept entirely separate from the reading lessons, which are filled to the brim with interesting material of literary value. The *thought* is the basis of the work there, and both sentence and word methods are used.

But after perhaps two months, when all the following sounds have been thoroughly taught in a period devoted to phonics, the programme changes. The drill in phonics may then occupy about three minutes at the beginning of each reading lesson, and the period previously devoted to phonics is given over to writing or word building, with either printed or written letters.

The three-minute drill, for some weeks, will consist in the children's repeating, either in concert or as individuals, the following sounds as the teacher

points to them, sometimes in the following order, often promiscuously. In introducing this drill the teacher may say, "We shall need to know these sounds very well in order to find out some new words in our new story." This furnishes the children with a motive for mastering the elementary sounds. The sounds may be grouped on the basis of the organs used in giving them. While it is not necessary for the children to analyze the way in which the different sounds are produced, except possibly in the case of those who have some physiological hindrance to clear pronunciation, it is advisable that the sounds be learned by groups. These groups furnish the key to pronunciation. In connection with each sound, we have placed a type word, a word which may be used as a means of acquiring other words of the same "family." The type words should be learned as sight words.

Group 1

b-p (bin-pin)
d-t (den-ten)
g-k (get-kill)
v-f (vat-fat)
~~th~~-th (this-thin)
z-s (zone-sun)
zh-sh (azure-shun)

Group 2

ā-mate
ă-bat
ä-far
ô-or
ē-eve
ĕ-met
ī-ice
ĭ-pin
ō-note
ŏ-hot
o̤-do (= o̅o̅)
o̅o̅-coo
ū-tune
ŭ-sun
ṳ-rude (= o̅o̅)
w-wen (approximates o̅o̅)
y-yet (initial approximates ē)
y-by (when ending a little word equals ī
y-many (when ending a long word usually equals ĭ)

Group 3

l-line
m-my
n-nine
r-ring

Group 4

h-him
g-gate
ġ-gem (= j)
ç-mercy (= s)
c-call
x-six (= ks)
x̱-exist (= gz)
s-sink
s̱-has

Group 5

j-jug
ou-out
ow-owl
oy-toy
oi-oil

Group 6

wh-when (= hw)
gh-laugh (often silent)
sh-shun
ph-phlox (= f)
ng-sing
qu-quit (= kw)
qu-pique (= k)

When placed on the board for drill, each letter should be written but once, and without marks or explanations. The teacher when she points to *a* for example will expect the pupil to respond promptly ā, ă, ä, ạ, unless she says, "Give *one* sound for this letter, Mary," "Another, Paul," "Another, Grace," etc. If she desires the sounds given expressed in the type words, she must so instruct the class.

After the second month of school, the pupils must be led, encouraged, and even pushed into using their knowledge of phonics in their reading work. Many opportunities are afforded for this. For instance, at the end of a reading lesson the teacher may ask as she writes one at a time on the board, a few already familiar words from the lesson, "If we should forget this word, how could we find out what it is?"

"C-r-a-d-l-e," sounds from the pupils as the teacher points. "M-o-ss," they say again, etc.

The sentence, "You may get the bean bags," may be upon the board. John is puzzled by the last word. Shall some one tell him? No, let him grow in self-respect by finding out for himself. The teacher at first points to the significant letters, passing over the *a* in *bean,* but later she does not even give so much help. John tries first one value of *ea,* then another, until he finds a word that fits the context.

Advantages of Simplicity

This "try-another-sound" method has several advantages over methods that try by a multiplicity of *rules, marks, phonograms,* and *helpers* to account for all the possible combinations of letters in our complicated English language.

1. It gives the child fewer formal things to be conscious of.

2. It forces him to think the sense of what he is reading.

3. His reading books have no markings, no aids save those of the picture and the thought. He will be independent of the teacher's help sooner if he does not wait for her to mark the letters, show the "helpers," or suggest the rule, but thinks only "What does this tell?"

4. Every child ought to be given opportunity to rely upon his own judgment and good sense, and this method of supplying a child with the simplest possible set of "tools," and then letting him alone

to work out his own salvation with them, gives frequent exercise to the judgment and common sense of the child in question.

If a child comes across the sentence, "I bought this new book in the city," it is fair to infer that he would not be satisfied with the hard sound of *c* in the last word, and "because it doesn't make any sense" is a far better reason to him for rejecting it than any formal rule about "*c* before *i*." Let him build up his own rules about sounds after he has had enough experience to warrant it.

Only continued practice will make a child really independent in the matter of reading. Again and again he must meet new words and always must he master them. He can do this if the teacher has given him a working knowledge of phonics. She should never give more than the amount of "help" absolutely needed. The pupil must not look for any help until he has used every bit of knowledge he possesses which bears on the point in question.

A Caution

The danger in all this work is that the children will acquire bad habits regarding silent reading. They necessarily move their lips in "sounding" words, and they appeal to the ear to help the eye recognize combinations of letters.

The teacher should take care that the children do not get into the habit of moving their lips unconsciously and unnecessarily. The child who has struggled through several new words in a sentence should

be directed, "Now read that to yourself, using only your eyes." A teacher should commend the child who remembers words as wholes when they have been once presented. Of course he has an advantage over the child who, meeting the word *flower* four times in a paragraph, has to study it out letter by letter four times. And, of course, the child who laboriously finds it out four times for himself, has an advantage over the child who cannot find it out for himself no matter how much time be given him.

A pupil should never grow into the way of thinking that "sounding words" for himself is in itself a virtue. The virtue lies in finding out *what the book says.* The more readily he can do this, the better. The use of phonics is "the only way out" if the eye fails to recognize the words that stand in the way.

CHAPTER X

Dramatic Reading

Children are born with the instinct of dramatic imitation. They live, during the period of childhood, in a make-believe world. Under the magic touch of imagination, inanimate objects are filled with life, acquire the gift of speech, the power of locomotion, and are subject to all the ills and frailties of a human being. Parties, church socials, school, home life, etc., are played with imaginary companions. The most insignificant object, a worm perhaps, is easily and readily transformed into a cherished pet or some horrible creature. In fact, the whole world is drawn upon by this dramatic power and expressed in make-believe objects or symbolic movements.

For all practical purposes the child is fancy free until he enters school, where, too often, the conventionalities of the ordinary school room curb and restrain the vivid imagination, the tendency toward spontaneous and original action, the very instinct which, when properly directed and developed, has constituted the real basis of all scientific inquiry and of every form of art.

What the teacher needs is resourcefulness in supplying material for dramatic representation and skill in effecting its reproduction. Reading offers a fertile field for the cultivation of this power.

Social Benefits

The enthusiasts claim that dramatic work in connection with reading brings the pupil and teacher into a new relation, where, for the first time, they actually become acquainted. Of course this acquaintanceship is unreal and likely ineffective in its results in case the teacher fails to live in the play on the level of her children. However, when this result is achieved, the work will not be pleasurable simply, it will be a positive delight and enjoyment. Unless this spirit saturates the work, the social benefits to be derived from it are of no more real value than superficial manners are to an individual in good society.

It is claimed that dramatization furnishes proper ideals of conduct. When a child represents some of the characters found in the fables, legends, myths, historical stories, or classics, with which our best recent readers are fairly well supplied, he surely grows in ability to interpret human life and character and in securing the emotional basis which enables him to experience deep sympathy and affection for ideals of a certain type and to loathe those of another. His ideals of conduct are likely to grow

just in proportion to the growth of his power to portray beautiful character artistically.

Effect Upon the Voice

Dramatic work aids the speaking voice. It demands clear enunciation and correct pronunciation. If the language is poor, the pronunciation slurred, and the voice weak and indistinct, the acting loses its forcefulness. However, it is not wise to give extensive drills on these preceding the performance. Growth in power of expression will accompany growth in skill in reproducing. The naturalness of the play is of paramount importance and in so far as we are able to secure it, the children, unconsciously, will strive to use the tone and language of those whom they are representing.

Other Results

As has already been hinted, successful dramatic work leads to self-forgetfulness. When a child goes out of himself, beyond himself, and becomes another, he is truly dramatizing. He then reads with the proper expression and appreciation. He is no longer conscious of the language; its mechanism does not restrain; he is the living embodiment of the thought of the selection. The droning over words disappears and the atmosphere, so far as the child is concerned—and it ought to be equally true of the teacher—is surcharged with living ideas. What finer example of realistic reading can be found in

the school! It is only when a child goes beyond himself in play of this sort that his ideals are realized.

Because of the universality of the dramatic instinct most children take naturally to this form of reading. The diffident, backward, and awkward may need to be encouraged at first, but when they have once caught the spirit of the game, no further urging will be required. They need only an incentive for reading.

Dramatizing, if it be a success, presupposes distinct and accurate visualization, and this is basic to all oral reading. As a child lives through the experiences of the story, he is strengthening the power of visualization. More than that, he is developing an ability to read with expression and is laying the emotional basis for a real literary interest.

Dramatics and Memory Work

In order that a story or a poem may be dramatized, it is not necessary for the children to commit it. They need only to have it told them or to read it until they are thoroughly familiar with it, to be ready to play it. Their language will always correspond to that of the book, but it will not be a mere repetition of it. The children will need frequent suggestions at first, but these should be eliminated as rapidly as possible in order for the spontaneity and freedom of the actors to have full play. They will soon exercise commendable judgment in selecting performers and in arranging for the play.

The Place of Dramatic Reading

A stage effect is never to be sought, merely a realistic reading. Costumes, paraphernalia, a platform,—none of these is essential. The imagination will supply them all. All dramatic work in school can be justified only on the ground that it affords an opportunity for reading. It represents, in the first place, the child's interpretation of the selection. After the play has been sympathetically criticised by both the teacher and pupils, it can then be read, or rather re-read, with increased meaning, vitality, and force. So dramatic reproduction stands between reading for understanding on the one hand and reading for interpretation on the other. It is not indulged in for mere entertainment,—in fact, it should never be permitted for this alone.

Because of the unique place it holds in the mastery of a given selection, there will be no special time for it, nor can it be given every day. It may be used with increasing frequency, as fluency is gained in reading, but it will always be used more in the lower than in the upper grades.

As indicated above, the art-element is present when children yield with freedom to an intense urgent desire for expression. The crudities of their speech must be left for future correction. Many of them will drop out, through imitating the teacher, long before the time for correcting them is reached. Of course, all flagrant abuses of language must be corrected, but, in the main, the freedom and inventiveness of the children should not be interfered with.

Miss Bryant on Dramatics

After speaking of the crudities and absurdities that ought to be overlooked, Sarah Cone Bryant says:

"The teacher, on the other hand, must avoid with great judgment certain absurdities which can easily be initiated by her. The first direful possibility is in the choice of material. It is very often desirable that children should not be allowed to dramatize stories of a kind so poetic, so delicate, or so potentially valuable that the material is in danger of losing future beauty to the pupils through its present crude handling. Mother Goose is a hardy old lady and will not suffer from the grasp of the seven-year-old; and the familiar tales and fables of the 'Goldilock' variety have a firmness of surface which does not let the glamour rub off; but stories in which there is a hint of the beauty just beyond the palpable—or of a dignity suggestive of developed literature—are sorely hurt in their metamorphosis, and should be protected from it. They are for telling only. . . .

"Another point on which it is necessary to exercise reserve is in the degree to which any story can be acted. In the justifiable desire to bring a large number of children into the action one must not lose sight of the sanity and propriety of the presentation. For example, one must not make a ridiculous caricature, where a picture, however crude, is the intention. Personally represent only such things as are definitely and dramatically personified in the story."*

* Stories to Tell Children, p. 39. The introduction to this book, its stories, and Miss Bryant's former book, How to Tell Stories to Children (Houghton, Mifflin & Co.), not only enumerate many stories suitable for dramatizing and offer excellent suggestions regarding the playing of them, but also emphasize the intimate relation story-telling bears to language work.

Miss Bryant continues by saying:

"There is a definite distinction between the arts of narration and dramatization which must never be overlooked. Do not, yourself, half tell and half act the story; and do not let the children do it." In illustrating this blunder she tells of a teacher who said that, after much practice, she had acquired the ability to lose herself in her story and could hop, like a fox, when she *told* the story of the "sour grapes." Miss Bryant, describing the production of this story by the children of that teacher, said there was a "constant alternation of narrative and dramatization which was enough to make one dizzy." "The trouble with such work," she continues, "is, plainly, a lack of discriminating analysis. Telling a story necessarily implies non-identification of the teller with the event; he relates what occurs or occurred, outside his circles of consciousness. Acting a play necessarily implies identification of the actor with the event; he presents to you a picture of the thing, in himself. It is a difference wide and clear, and the least failure to recognize it confuses the audience and injures both arts."

Of course, dramatic work does have some indirect results of the highest possible value. Professor Blaisdell has summed them up in a single sentence:

"Dramatizing is a potent factor in teaching oral reading and oral language because it makes the child understand literature, because it makes him self-reliant, and because it makes him see the vital relation between a story and the life he is living today." *

Illustrative Examples

A few concrete examples taken from regular class work may serve to make the foregoing discussion

* Blaisdell: N. E. A., 1907, p. 491.

more meaningful and to demonstrate the practical utility of it. The first is the story of King John and the Abbot, taken from "Fifty Famous Stories Retold," a collection well adapted for such work. It was given by the second grade, but during the time of its rendition the first grade was seated in the room and they were invited to listen. Although the second grade had previously read the story, they were asked to re-read it, really to get a further understanding of it and to sense its atmosphere, but ostensibly to familiarize the first grade with it. To accomplish this latter purpose the readers stood in front of the class and read in clear, distinct tones, endeavoring, also, to convey the meaning through appropriate inflection.

Suggestive questions bearing upon the part just read and then upon the part to be read were asked from time to time. The conversational parts of the lesson were read more than once to get the proper interpretation. The references to Canterbury and Oxford drew attention to the fact that prints of these ancient institutions were hanging on the wall. The teacher caught up the spirit of the work and read once, but the instant she reached a very critical and interesting place, she stopped, and the pupil following her read with renewed zest and enthusiasm. The story was read to the place where the shepherd mounted his horse and set out for London. The class was then invited to act the story so that the first grade would know it all. The first grade had been very attentive so far, but now they were all

alert. With very little help from the teacher, pupils were selected to impersonate King John, the Abbot, the shepherd, servants, professors in Cambridge and in Oxford; and the various important places were readily located. It was interesting to note that King John appropriated the teacher's chair for his throne. The first grade and the teacher now became visitors.

During the acting the language of the story was not given verbatim. King John mused in his disgruntled way about the social prominence of the Abbot and finally sent his messenger to the Abbot demanding his immediate presence in court. After he had criticised the Abbot, he propounded the three famous questions and demanded an answer to them in a fortnight or else the Abbot should lose his head. The good Abbot went forth crestfallen, visited the wise professors of Oxford and Cambridge, seeking an answer to the questions, and finally in despair started home, when he met the shepherd who resembled him and who offered to go disguised as the Abbot to the King and answer the questions. His answers to the King saved the life of the Abbot and brought him a pension, the King saying he would "pension him on a dollar a day." Such naive statements added interest to the adult listeners. The shepherd hurried home to the Abbot rejoicing and cried out, "The King said you are free and so am I."

The entire performance, reading and play, required but twenty-five minutes. At its conclusion it was discovered that the first grade did not fully

comprehend every situation and the second grade quickly arrived at the conclusion that they must always act so as to make the story clear and that just in so far as they did not they failed.

Perhaps another illustration will help. Some time earlier in the month the children had read the story of "The Cat and the Birds" in the Aldine Second Reader, and when the teacher, turning to it on the day the writer happened to be present, said, "Now we are going to have a good time with that story," the children cheered. Stimulated with the desire of acting it, for thus they interpreted her statement, they were allowed to read it again and were urged to show that they understood each situation by their expression.

The text furnished three choice pictures which aided greatly in getting the proper visualization of the story. The first picture contained the bird house, with some birds sitting about and others flying in and out. The old cat was seated on a tall stump near by, gazing wistfully at them. The second picture presented the cat dressed as a doctor, standing before the door of the bird house, hat and pills in hand, seeking of a much disturbed bird admission. The third picture showed the tragedy of the last act. The birds were flying angrily at the cat and he, in his fright, lost his glasses, pills, and tile and fell from his lofty perch. When representing the cat the children read as if they really wanted to get in, but when representing the birds they used a surprised and indignant tone.

When the reading was finished, preparations were made for the play. Some children were chosen to represent the birds, one of the boys to be the make-believe doctor, and the home of the birds was located. The birds flew to their home, moving their arms up and down as wings, and running lightly on their toes. The first scene was acted quickly and naturally; then the old cat, disguised as a doctor, with a pointer for a cane and crayon for pills, in a very dignified way called at the home of the birds on the plea that he wished to treat a sick bird, but cherishing the secret purpose of having a fat meal. The birds, penetrating his disguise, attacked him furiously and drove him away. The total time spent upon this entire recitation was twenty minutes.

Dialogue Reading

Selections which contain an abundance of dialogue may be used for a kind of dramatic reading. Children in the third and fourth grades greatly enjoy dramatic dialogue reading. As a preparation for it the children should be taught to note the quotation marks, the parts that are explanatory and descriptive only, and, in answer to questions, should be required to tell the parts within the quotation marks. A study lesson might be assigned thus: Copy the parts in quotation marks; write the names of the characters in the order in which they speak in the story; tell how many and what scenes are there in the story.

As an additional preparation, give some practice in reading the dialogue parts. Plan the staging, as the reading proceeds, leading the children to do as much of this as possible. Assign characters to the children who read well, introducing the other children gradually by giving them short or easy parts. Sometimes it is well for the teacher to take one part and let a timid child take the other. Call attention to the hints given in the author's comment in the text concerning the expression. Let the children know that in another lesson they will act the parts instead of reading them. Attention should be called often to the part to be omitted in a broken quotation. If the children are inclined to be forgetful after the parts are assigned, ask each child the name of his character.

On the day the story is to be acted, review the staging and characters, call attention to any points that were especially troublesome the day before in the dialogue reading, and encourage originality. The children in a fourth grade played parts of the "King of the Golden River" for their own pleasure at noon and recess when told they were to act it the next day.

Stories suitable for dramatizing in the primary grades:

The Lion and the Mouse.—*Æsop.*
The Fox and the Crow.—*Æsop.*
The Boy Who Cried "Wolf."—*Æsop.*
The Boy and the Goats.—*Norse fable.*
The Three Bears.—*Southey.*

The Three Pigs.
The Town Musicians.
Incidents from story of Hiawatha.
Brok and Sindre.—*Norse myth.*
Loki's Theft.—*Norse myth.*
How Thor Found the Hammer.—*Norse myth.*
The Apples of Idun.—*Norse fable.*
Miraculous Pitcher.—*Greek myth.*
Hermes and Apollo's Oxen.—*Greek myth.*
King John and the Abbot.—*From "Fifty Famous Stories."*
Other Wise Men of Gotham.—*From "Fifty Famous Stories."*
Peter and the Magic Goose.—*From "Fifty Famous Stories."*
Pandora's Box.
Jack and the Beanstalk.

Many other stories found in reading books may easily be adapted.

CHAPTER XI

Seat Work

The greatest waste in the public school occurs, no doubt, in the recitation; the next, in the seat work. Children, oftentimes, are expected to *study* at their seats before they have acquired the power of separating the essentials from the non-essentials. Because of this inability, or rather lack of ability, they fall into habits of rote-learning and verbalizing. These weaknesses are especially prominent in the lower grades where children have little power of attention. Here they are disposed to heed every passing thing, to be attracted by the gay, the bright, and the unusual.

Until the power of inhibition is nurtured and strengthened, we must expect mind-wandering and wool-gathering on the part of the children. Aside from the immaturity which, in itself, is a cause of verbalizing, this tendency is to be attributed frequently to teaching that directs attention to form rather than to content or to teaching, if it can be so styled, that accepts verbatim or paraphrase-answers of the text-book. The intimate connection existing between the assignment and seat work will be elaborated in some detail in chapter XXII.

The Purpose of Seat Work

We realize full well the numerous difficulties with which the primary teacher is confronted in regard to seat work. Many of the myriad devices invented were intended simply to give children employment, to keep them quiet without reference to whether they were especially educative. This purpose, the least laudable probably of all, must, of course, be realized if there is more than one grade or class in the room. Usually, however, this end should be attained by giving material, something to *do,* which supplements the recitation. If the recitation has been well-conducted, it is a simple matter to stimulate in the children a motive for carrying forward at their seats some of the things brought out in class.

Excellent opportunities are easily found for word-building and for illustrating the reading lesson. Whatever is done at the seat must afford opportunity for the children to be *active,* not merely mentally but physically as well. The children must be made to feel that they are *doing* something. They like to see results. In every case where seat work is assigned, the pupils must be held responsible for it, but the necessity of using force to secure results will diminish in proportion as we are able to create a desire in the children for doing the thing.

Seat work is also assigned that children may acquire habits of neatness and accuracy. No slip-shod, indifferent, inaccurately prepared work should

be accepted. Looseness in one place is likely to mean looseness in another. It will not do to have neat and accurate work done in the reading only; it must be done everywhere and all the time if the habit is to be of the greatest possible utility.

Really the end to be striven for in all seat work is independence on the part of the worker. This goal is probably never completely attained, but growth toward it should characterize the child as he passes through the grades.

Proportion of Time

In the primary grades the first three of these purposes are the ones emphasized most in seat work. The seat work in these grades is reduced to the minimum and the recitation work is extended as much as possible. Educators disagree somewhat as to the amount of time to be given reading in the lower grades. Few think that it is entitled to less than one-third and many hold that it should have one-half or two-thirds of the total time. Regardless of the amount of time given it, it is undoubtedly true that the chief business of the primary school is to teach the child to read. Because this is true, reading is entitled to more time than any other subject, but most of it should be given to recitation.

Since there must be some seat work in connection with reading in most schools, there is appended to this statement a brief list of devices which have been found of value.

Two Kinds of Seat Work

In two ways the work in reading may receive help from seat work:

I. The *form* of words may be kept before the eyes of the pupils and the impression thus deepened.

II. The *thought* of the story may be expressed by the hands of the children in a variety of ways.

EXAMPLES OF FIRST KIND—FIRST GRADE

1. The teacher writes with a brush a word for each child upon drawing paper. The child cuts out the word and takes it home.

2. The words are written with damp chalk upon the desk-tops. Children cover tracings with lentils or corn.

3. Mimeographed words from sentences used are given to the children in such form as this:

Indian	Indian	was	was
Nokomis	Indian	his	his
grandmother	Nokomis	an	boy
Hiawatha	was	boy	Nokomis
Hiawatha	his	an	was

They cut on the straight lines and pile together words that are alike.

4. The above words are used another day in building sentences which the teacher has written on the board, i. e.:

Hiawatha was an Indian.
Nokomis was an Indian.
Nokomis was his grandmother.

5. The above words are used another day to build original sentences, i. e., without blackboard copy.

6. Envelopes containing pictures and slips of paper upon which are written words naming the pictures, are distributed. The children match name and picture.

7. Printed letters are used for word and sentence building.

8. Pages from sample primers and first readers are mounted. The stories are copied in bold script. The words in script stand each on a separate oblong and are in an envelope with the printed page. The children build sentences with written words, matching those on the printed page.

SECOND GRADE

9. Pupils do silent reading from supplementary books or papers.

EXAMPLES OF SECOND KIND—SECOND GRADE

1. The children draw, cut, or paint pictures which "tell the story." This exercise can be used in either first or second grade.

2. The children in the second grade may impersonate one of the characters in the story just read and tell in writing what was seen or heard or done.

3. They may model in clay something that helps tell what they have read.

HOME WORK

The children are allowed to take their books home only occasionally. This will have a better general effect on their reading than if they take them home daily.

THIRD GRADE

Many of the devices used in the two preceding grades may be continued here. The children will now receive longer assignments. These should call for a higher type of independent work. This year marks the close of the intensive study of the mechanics of reading. The quantity of reading alone may be materially increased. As literary and ethical notions are beginning to bud, a more intensive study of the selections must be made. We note a few suggestions as to what may be done:

1. As a preparation for dramatic-dialogue reading, have the children select the parts in quotation marks and read them over until there is no difficulty in omitting the explanatory parts.

2. Allow the children to outline a story they like very much or to write from an outline given them.

3. They may now make their own list of the new words in the selection, of the strange and unfamiliar expressions, etc.

4. At times they may write the central thought of each paragraph or division of the selection.

5. Some opportunity for practice outside of class in oral reading should be permitted if conditions will allow it.

CHAPTER XII

Pictures

The word *picture* is often used to refer to the imagery of the selection by the reader. Clear and accurate imagery is prerequisite to clear and accurate expression. The use of this kind of pictures is more fully discussed and explained on pages 192-195. The statements made there hold true, to a great extent, concerning the work of the primary grades, though here there is likely to be less of completeness as there is less experience for understanding the fulness of literature.

Imagery

That perfect expression depends upon the correct understanding of the idea back of it is well illustrated by certain stories told of a very efficient supervisor of the Indianapolis schools, now retired, and whom we will call Mr. B. Mr. B. believed that if one thoroughly understood a sentence he could read it. He held it unnecessary to give instructions such as, "Let your voice fall at the close of the sentence," "Give emphasis to this word or that expression," "Note the exclamation or the interjection"; that special attention to quotation marks, direct and indirect discourse, a pause at a comma,

etc., could in the main be eliminated. Every supervisor has found that much of the criticism of the teacher and practically all of that of the children is given upon this formal side. This kind of criticism may degenerate into a "get-even" spirit among children, and nearly the entire recitation period be consumed in giving worse than worthless criticisms. No doubt the pupils must learn to make unconscious use of the mechanics of composition, but when criticism of any character ceases to be helpful it should be discontinued.

Mr. B. spoke of his theory before the supervisory body of the city schools, some members of which took exceptions. He then placed upon the board this sentence, "That little boy reads well," and challenged any one to try to read it correctly, making the assertion that no one could do so. One person read it, "That little *boy* reads well." Whereupon Mr. B. said, "Now, this class is made up entirely of boys and therefore you did not read it correctly." Mr. B. then asked the reader what conditions he had in mind when he read the sentence. After some hesitation he acknowledged that he thought the members of the class were all girls with one exception. He was then given the condition that they were all boys and one smaller than the rest; then he read, "That *little* boy reads well." And finally he was given the condition that they were all little boys; then he read, "*That* little boy reads well," thus proving that if one knew the idea back of the sentence he could and would express it correctly.

Use in Primary Reading

Mr. B. continually impressed this notion upon his teachers and the supervisors. One somewhat fossilized teacher finally declared to him that, while she believed his doctrine applicable to the upper grades, it was entirely untenable in the lower. She was told that it could be applied best in lower grades as the pupils there were freer from preconceived notions and were not yet self-conscious about their reading. On visiting her room one day, he was requested to do the teaching, which he did. The class was reading, "The can is in the pit," in a disconnected, halting way. He soon got on friendly terms with them by asking them what they were talking about and where it was, and directly one of the children read the sentence, "*The can is* in the *pit.*" Mr. B. said he didn't believe it, and then the sentence was read, "The can *is* in the *pit.*" When they were told that it was something else that was in the pit, the sentence was read, "The *can* is in the pit."

General Application

Another teacher who was not in sympathy with this plan asked to be allowed to visit with him and see him teach reading throughout the grades. He taught a half-day for her, beginning with the third grade. He found this class to be dull and lifeless. They were reading about a boy and a girl who had a sled. When he took charge of the class, he suddenly capered about the room as if he were pulling

a sled, saying, "There they go," "See them," and the like, until the pupils were fully awake to the situation. Then he secured very intelligent reading because they were able to image correctly and vividly. He went from grade to grade until he reached the eighth grade, with this teacher following and observing. When he had finished, she said, "Well, Mr. B., I don't see how you are able to adapt yourself to all these grades." "Adapt!" he said; "it is not necessary. I simply keep in mind the making of the image of the thing clear and then they do the rest."

These stories illustrate a secret of true reading which must be fully understood by teachers before they can get any realistic coloring in the oral reading.

Pictures in the Book

A cursory examination of a series of school readers reveals a marvelous evolution in illustrative material. From the early pictures of the plainest kind, drawn and reproduced by apprentices, we now have re-prints of the world's masterpieces. Many of our readers have become galleries of art. What relation these beautiful pictures bear to reading does not always seem to have been very clear to writers, printers, or teachers. They make the books more attractive in appearance and more expensive. No doubt many readers have been selected or adopted simply because of their handsome binding and beautifully colored illustrations. Every one feels disposed to justify anything intended to

arouse interest in art, but what is found between the covers of readers must have other reasons also for its presence.

Pictures and Mental Imagery

It is easy to see how pictures may be used as a basis for language work, but not so easy to see their connection with reading work. Reading and writing began with pictures. The fondness for pictorial representation and the tendency to linger over pictures is strong in children. Comenius, in his Orbis Pictus, was the first to utilize this principle in teaching. Surely all pictures found in the book should assist the reader in securing the appropriate imagery. However, there is great danger just here. Too many pictures may weaken the child's power of creating his own mental pictures. While none should be given which do not afford a setting for the lesson, so many should not be given as to make mental energy on the part of the child unnecessary.

Pictures may be used to get the children to think and talk freely about important situations in the lesson. If the picture is studied before the lesson is read, it is likely to arouse a keenness of interest in the reading selection. Whatever opinions are gotten by a study of the picture will be confirmed, modified, or refuted by the lesson proper. Pictures should be arranged in sequence in a way to tell the story of the lesson. They should tend to make the child *feel* the meaning of the sentences as he reads, and thus secure greater freedom of oral expression.

Every student of child-nature knows that pictures help in memory work. The writer knows a four-year-old boy who has a little book containing twenty or twenty-five poems, each one appropriately illustrated, which he has committed. He does not know one printed word from another, but he "reads" his book by the pictures, reciting each poem correctly. The picture gives the cue. Older people unconsciously make much the same use of pictures.

All pictures which do not aid in securing the meaning of the selection studied are a distraction and probably a menace. Those that do give such help should be studied together for the sake of the coherence and unity of the story and so as to insure a more appreciative reading.

Inasmuch as the pictures that are bound into our reading books and hung on the walls of the schoolroom are now usually reproductions of masterpieces of art, we append a list of books that are of practical help to teachers in their understanding and appreciation. Many of the principles of pictorial art that are explained and discussed in these books are largely true, too, in the art of literature. Certainly they help one in literary appreciation.

Bibliography

Emery, M. S.: How to Enjoy Pictures, with a special chapter on Pictures in the Schoolroom, by Stella Skinner. Illustrated. The Prang Educational Co., Boston. Price, $1.25.

This treats of the enjoyment of various kinds of pictures—landscapes, animals, etc.—tells how reproductions are made,

and gives practical suggestions as to framing and the like for the schoolroom. For one who knows nothing of pictures or who desires a simple, untechnical explanation, nothing is better than this.

Van Dyke, John C.: How to Judge of a Picture. Eaton & Mains, Boston. Price, 75c.

This grew out of explanations that the author made in taking through art galleries two young people who asked questions. It treats simply of such topics as light and shade, perspective, values, and the mediums of painting.

Caffin, Charles H.: A Child's Guide to Pictures. Illustrated. The Baker & Taylor Co., New York. Price, $1.25.

This book, though a good explanation of technique, is not so simple as its title implies.

Caffin, Charles H.: How to Study Pictures, by means of a series of comparisons of paintings and painters from Cimabue to Monet, with historical and biographical summaries and appreciations of the painters' motives and methods. Illustrated. The Century Co., New York. Price, $2.00.

The aim of the book, says the author in the preface, is "to unfold the gradual progress of art, to show how various motives have from time to time influenced artists, and how the scene of vital progress has shifted from country to country."

Witt, Robert C.: How to Look at Pictures. Illustrated. Bell & Co., London. Price, $1.50.

This book treats of the personal point of view; considerations of date, race, country, and schools of painting; the kinds of painting; etc.

Poore, R. H.: Pictorial Composition and the Critical Judgment of Pictures. Illustrated. The Baker & Taylor Co., New York. Price, $1.50.

This is an untechnical explanation of composition. It tells

how to get into and out of a picture, how a picture is evolved, etc., and contains chapters on art photography, æsthetics, and critical judgment.

Van Dyke, John C.: Art for Art's Sake; Lectures on the Technical Beauty of Painting. Charles Scribner's Sons, New York. Price, $1.50.

Professor Van Dyke treats in these lectures: color, tone, light and shade, linear and aerial perspective, values, drawing and composition, textures, surfaces and brush work. The book is slightly more difficult than his "How to Judge of a Picture."

Sturgis, Russell: The Appreciation of Pictures. Illustrated. The Baker & Taylor Co., New York. Price, $1.50.

After a general introduction, the author discusses the epochs of primitive charm, early triumph, achievement, and splendor; the beginnings of modern gloom; and recent art in four aspects. The book is an interesting commentary on the pictures reproduced; it also gives in this way the general principles of art.

Van Dyke, John C.: The Meaning of Pictures. Illustrated. Chas. Scribner's Sons, New York. Price, $1.25.

This is somewhat more technical yet, though written for the lay reader. It treats of the truth in painting, individuality, imagination, the decorative quality, and the like.

Hurll, Estella M.: The Riverside Art Series; collections of pictures from the works of great masters, with explanatory text. Houghton, Mifflin & Co. Price, each, 75c.

These monographs are very simple indeed. There is a volume on each of the following: Raphael, Rembrandt, Michelangelo, Millet, Reynolds, Murillo, Greek Sculpture, Titian, Landseer, Correggio, Tuscan Sculpture, Van Dyck.

Masters in Art. Bates & Guild, Boston. Price: current numbers, 15c each; back numbers, 20c each; subscription, $1.50 a year; bound volumes, $3.75.

This is an excellent publication. Each monthly issue is of one artist, containing ten very good full-page reproductions of the works of the master; a biographical sketch, criticisms of the works of the artist; an explanation of each picture reproduced; a bibliography; a list of the important works and of the galleries where they may be found. The first volume appeared in 1900.

Bacon, Dolores: Pictures That Every Child Should Know. Doubleday, Page & Co., New York. Price, $1.50.

This book contains about fifty pictures, a short description of each, and sketches of the artists.

Singleton, Esther: Great Pictures, as Seen and Described by Famous Writers. Illustrated. Dodd, Mead & Co., Boston. Price, $2.00.

Singleton, Esther: Great Portraits, as Seen and Described by Great Writers. Illustrated. Dodd, Mead & Co., Boston. Price, $2.00.

Sturgis, Russell: The Appreciation of Sculpture. Illustrated. The Baker & Taylor Co., New York. Price, $1.50.

Sturgis, Russell: How to Judge Architecture. Illustrated. The Baker & Taylor Co., New York. Price, $1.50.

Belcher, John: Essentials in Architecture. Botsford, London. Price, $2.00.

Drawing and Reading

Many reading lessons lend themselves to pictorial representation on paper by the children. Children delight in expressing the story in pictures or in some form of constructive work. Their imagination supplies what their artistic skill omits. Their crude

representations are as rich in meaning, if not more so, to them than those which adorn the pages of the reader. This device is as likely to convey and fix the meaning as copying or paraphrasing. It affords an excellent correlation, in fact one of the very best, with the manual work of the school, and it solves one of the problems of the seat work.

Illustrating a story by some sort of constructive work appeals to children and is easily done. It carries the thought of the story along with it, aids the child in selecting the important points of the story, and, in unconsciously arranging the subject-matter as to coherence and unity, it renders the mental pictures more vivid and fixes the story in mind.

*Old Pipes and the Dryad**

Seat work in picturing based on a reading lesson in advanced second grade.

During the reading lesson, only one book was in use. Each child who read stepped before the class and tried to "make the others understand the story."

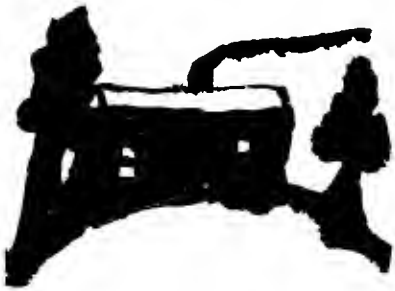
Before the lesson began the teacher said, "While we listen to the story let us think what pictures would help tell the part we are hearing. When you see an especially clear picture, you may raise your hand. We will write names for these pictures as we go along, and after the lesson is over you may really make your pictures with brushes and ink."

* Frank Stockton's Fanciful Tales.

This plan worked out as the pictures and sentences show.

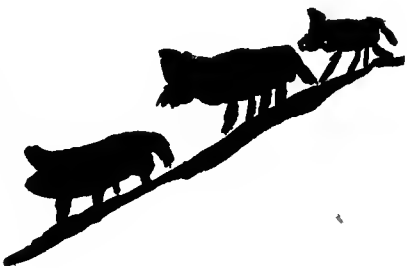
The following sentences or phrases were on the blackboard, and the accompanying illustrations were made as seat work. In most cases the drawings have been very much reduced in reproduction:

Old Pipes and his mother lived in a cottage on the hillside.



Every evening Old Pipes sat on a rock before the cottage and played upon his pipe to call the cattle home from the hillside.

The cattle came down to the village when they heard his call.



After supper Old Pipes took his staff and started for the village.

The road seemed very steep and rough.

Three children from the village went after the cows now that Old Pipes could no longer make them hear his pipe.

"Children, will you help me up this hillside?"

Old Pipes unlocks the dryad tree.

The dryad looked around her.

The lazy echo dwarf was rudely awakened. He had been sleeping in his cave a long time.

The echo dwarf climbed upon the shoulders of the old man.

He hid behind a rock near the tree.

The dryad says, "Where is that wicked dwarf?"

"Seize him and put him into the tree."

"Now we are safe from his schemes."

Old Pipes implored the dryad to make his mother younger with a kiss.

She finds opportunity to do so.

Old Pipes still calls the cattle home.

CHAPTER XIII

Memory Work

In recent years the cultivation of the memory has been greatly discredited by the pedagogical neophytes. They have argued for "learning by thinking" as against "learning by remembering" so vigorously that those who clung to the conservatism of early days were effectually silenced. Drill work was sneered at; it was said to be a mind-cramming process and not an educative one. Training for memory, which formerly existed in the school, dropped almost entirely into disuse. The "literary society" became a reminiscence; the Friday afternoon exercise was abandoned because it did not train in thought power. Almost every thing that emphasized the storing of the mind with useful information has been ridiculed.

A few "old-fashioned schoolmasters" quietly pursued these methodical ways of furnishing the mind with some of the choice things of literature. The educational pendulum began finally to swing back, and now it wavers mid-way between the extremes of memory and thought, of cramming and development. The most recent books dealing with the problem are urging the necessity of harking back to the

good old days when children learned something, were masters of something, could repeat something, had facts stored and available for use.

In no field is the demand for this backward swing and forward movement stronger than in reading. In Huey's "Psychology and Pedagogy of Reading" the tendency of the day is indicated in very plain language. "Accordingly, in the books by Miss Taylor, Miss Arnold, and other successful primer writers, teachers are urged to make much of memorizing poems, especially as an *excellent means of learning to read.* Songs are readily learned and read in this way."

As long ago as 1869, President Eliot urged committing to memory choice bits of literature to aid in learning the mother-tongue. The Committee of Ten advocated the introduction of memory gems from the third grade on, but there seems to be no good reason why they should not be introduced in the first two.

The mental vacuity of children was clearly demonstrated by Professor C. Alphonso Smith, when at the University of North Carolina. He secured returns from his freshman class and found that 38 per cent. of them had never been required to do any memorizing in their preparatory course. Thirty-five per cent. confessed that they could not repeat a single selection.* The present methods of education, so far as storing the mind with valuable

* Educa. R. 12, 224.

thoughts is concerned, are clearly proved a lamentable failure.

Why Memorize Literature

When the memory is not charged with the retention of some of the fine things of life, it becomes filled with things of less ultimate importance, mere trivialities, or the affairs of every-day life crowd it. How much more important to store it with infinitely precious possessions! What is memory worth to one? It is the basis of his personality. It makes one a good companion for himself. If it were blotted out, intellectual darkness would immediately ensue. While the recall of memories of the past will in most instances be accompanied by pleasurable emotions, the degree of these emotions for enriched living will be enhanced by the fineness and beauty of the material recalled. Nothing is so debilitating to the mind as to store it with trash, with silly stories and vulgar allusions, and nothing affords it greater strength and greater enjoyment than having it well-filled with an abundance of rare thoughts, drawn from literature, the world's treasure-house of wisdom. In either case, the plane of life is fixed by what we know. One is the mark of weakness; the other of strength. It is as the psalmist says: "Thy word have I hid in my heart that I might not sin against thee."

The great value of memory work was emphasized by Lord Coleridge in no uncertain terms.

"Speaking as an old lawyer, I may say that few things compare in usefulness with an active, retentive memory, and one of the best methods of strengthening it is the habit of learning by heart passages we admire from authors, both in prose and verse. Many of us live to grow old; if we do, our minds, if not ourselves, grow lonely; at such times the recollection of great thoughts, of lovely images, of musical words, comes to us with a comfort, with an innocent pleasure which it is difficult to exaggerate."

The memorizing of classics enriches speech, cultivates and forms taste, feeds and furnishes the mind, and strengthens and fortifies the soul. Professor Smith, in the article previously cited, says that it insensibly enlarges the vocabulary, reveals subtle harmonies of thought and expression, develops the rhythmic sense, cultivates a feeling for sentence structure, and establishes a habit that will afford real pleasure in maturity and old age.

What to Memorize

Selections which should be memorized are, in general, those in which the form and substance are so delicately interwoven that the form can not be changed without a distinct loss. For young children at least, and probably in most cases for older ones too, they should be short. Long poems are seldom ever quoted entire. As a rule, only the illuminating parts of a long selection should be committed.

Most of this discussion thus far has been concerned with memorizing for culture purposes. To prevent unjust criticism for our insistence on such

work in a book dealing with the problem of reading, we wish to clarify the situation by declaring that the committing of classics is only of incidental importance to reading, but that it is an important indirect aid to the acquisition of skill in the mechanics of reading and appreciation of worthy material is undeniable.

How to Secure Memory Work

In teaching a memory selection, the play of motive should be aroused. Let us agree with modern pedagogy in its claim that the child should learn only what he *wants* to, but let us be exceedingly skilful in creating the want. Impulses must be stimulated in the child. Draw upon the instincts of social co-operation, pride, emulation, imitation, ambition, and the like. Establish a living relation between the child and the selection. This may be done by familiarizing him with it. Let it be told, sung, played, or prayed many times. A multiplicity of vivid exposures will likely be followed by the fixation of an experience. At any rate inspire him to want to learn this particular selection and exercise a rare wisdom in selecting the material.

In the home no better time for the memorizing of beautiful passages from the Scripture and literary masterpieces can be found than evening. At dusk and early twilight the work of the day fades from the mind. The hour is sweet, delicious, and impressionable. It is the time for confidences, story-telling, and worship. Then the wise parent who

has preserved a youthful disposition and who treasures deep the interest of his children, can put them unconsciously in possession of many gems of thought and advance them far along the road of literary appreciation.

A question of the very greatest importance to parent and teacher alike is, What should be learned? It must be clear that the daily lessons should not be memorized. Evidently the teacher should know herself what the class is to commit. In no other way can she be fully awake to all the possibilities of the situation. In answer to our question, Hervey says:

"That material is best for memory work which by its *truth,* its *beauty,* and its *living power,* most universally and permanently satisfies the soul. For if it be true it will satisfy the intellect; if beautiful, the feelings; if vital, the will. To be true it must apply to all mankind, at every epoch of development and in every age. To be beautiful it must be clothed in language that perfectly expresses the truth and permanently satisfies the heart. To be vital it must touch the life—giving form and spirit to prayer and praise, giving wings to aspiration, giving impulse to action."

Teaching of a Memory Selection

The day of teaching memory gems of two lines, or at most four, unconnected in thought with the whole of which they are a part, is past so far as the primary grades are concerned. Then, too, has passed the notion that these gems must be lifeless abstractions, the summing up of some great principles of human life in a single sentence or phrase. The time this has cost, while not as good as wasted,

certainly could have been better spent. Under the new and more rational regime the memory gem may, just as forcibly as in the old, convey its great universal truth, but here it is a thing of life, concrete, and hence pleasure-giving.

A teacher of literary selections should be a good oral reader and a good story teller. By the skill she displays in one or the other of these directions, she must expect to interest her children. She reads or tells in a manner appropriate to the selection to arouse interest and to get the thought back of the poem. Interest will be in proportion to the vividness with which the mental pictures of the gem are portrayed. The physical attitude of the children is also of the utmost importance. They are likely to imagine more vividly and to listen more intently if they close their eyes. Vivid word pictures by the teacher render the imagination of the children active and, if cleverly handled, arouse the desire to learn the piece. The real dramatic spirit must pervade the teacher's story or reading, and the children's curiosity must not be stultified by telling them what is coming. If the children can be made to be eye witnesses and actors in the different scenes, be made to live in the action of the story, no pressure will be needed in getting it learned. They will *want* to learn it without the teacher's saying, in a deferential, patronizing way, "Now, children, you ought to want to commit this: won't you do it?"

A teacher wished her second grade class to commit Celia Thaxter's "The Sandpiper." She invited

the class to go on a long, long journey with her. Closing their eyes they journeyed to a lonely beach on the ocean. She proceeded, "The waves are breaking against the shore and as they break we hear a loud roaring. Heavy clouds are scudding across the sky. Away in the distance we can see a ship with its sails tightly rolled up or reefed. We see a lighthouse in the distance which, wrapped in mist, looks like a ghost. A little friend is going up and down the shore, uttering his sad, sweet, mournful cry. Our little friend is the sandpiper whom we studied about yesterday." She proceeded in this style, introducing the new words incidentally. The expressions, "rolling waves," "close-reefed vessels," "frowning rocks," "uptossed driftwood," "oncoming storm," "bright fire," "ghostly lighthouse," "lonesome sandpiper," furnished exceptionally good opportunities for imaginative work. The children were asked to listen to the roaring of the ocean, to look far across the water, to watch the heavy clouds, to see the close-reefed vessels, to picture the wet sand and walk through it, to gather firewood, to see the beach with the drift-wood scattered upon it, the waves rolling and tossing, and the approaching tide.

Following the teacher's story the pupils were allowed to tell what it made them think of. One remembered the sandpiper, studied the previous day; another, a visit of his to the ocean. It reminded the teacher of an island in the ocean which she had visited many times, where Mrs. Thaxter

had lived and had seen just such strange scenes as had been described. She had written a poem about what she saw. Would the children like to hear it? The pleasurable demonstration of the children, when asked this, could scarcely be restrained. The teacher read the poem twice. These readings gave them a connected picture. They were then given the poem so they could see "how it looks." They were encouraged to make it their "very own," so that they might have it even if they lost the paper. One of the best readers was allowed to read it. The teacher then called into action the spirit of rivalry by seeing who could commit the first two lines first; the second two; the stanza—in each case allowing the winner to recite and requiring the class to repeat in concert. As they read they tried to imagine themselves the author. It is probably unnecessary to say that the children were very desirous of committing the selection, and that succeeding lessons were full of interest and the desire for mastery.

Steps in Memorizing

From what has been said, it is easy to infer what the steps are in teaching a memory selection.

1. Present the mental pictures skilfully and vividly, introducing the new words of the gem incidentally.
2. Make the personal touch, by bringing in personal experiences.
3. Introduce the author and the poem.

It is unnecessary to introduce the author every time. Frequently, of course, it is wise to have the name of the author associated with the poem. He can be introduced by telling how he came to write it or where he lived when it was written. The author should be mentioned when some circumstance connected with him makes the situation more living and real.

4. Present the written form.

Selections for Memorizing

The list of selections given below is, of course, not complete, being merely suggestive of the kind of material to be used.

First Grade

The Lord's Prayer.—*Bible.*
The Golden Rule.—*Bible.*
Time to Rise.—*Stevenson.*
Rain.—*Stevenson.*
Singing.—*Stevenson.*
Happy Thought.—*Stevenson.*
The Whole Duty of Children.—*Stevenson.*
My Bed Is a Boat.—*Stevenson.*
Bed in Summer.—*Stevenson.*
Spring.—*Celia Thaxter.*
Lady Daffadown.—*Christina Rossetti.*
Boats Sail on the Rivers.—*Christina Rossetti.*
Who Has Seen the Wind.—*Christina Rossetti.*
A Apple Pie.—*Edward Lear.*
What Does Little Birdie Say?—*Tennyson.*
Selections from Hiawatha.—*Longfellow.*

Second Grade

My Shadow.—*Stevenson.*
The Lamplighter.—*Stevenson.*
Escape at Bedtime.—*Stevenson.*
The Swing.—*Stevenson.*
The Wind.—*Stevenson.*
Marching Song.—*Stevenson.*
Foreign Land.—*Stevenson.*
The Lost Doll.—*Kingsley.*
Sweet and Low.—*Tennyson.*
Sleep, Baby, Sleep.—*Tennyson.*
A Boy's Song.—*Blake.*
Which Mother Loved the Best.—*Allison.*
Daisies.—*Sherman.*
The Moon.—*Lord Houghton.*
The Mountain and the Squirrel.—*Emerson.*
Father, We Thank Thee.—*Emerson.*
Wynken, Blynken, and Nod.—*Field.*
Psalm 100.—*Bible.*
Psalm 23.—*Bible.*

Third Grade

Thanksgiving Day.—*Childe.*
Children's House.—*Longfellow.*
September.—*Helen Hunt Jackson.*
How the Leaves Came Down.—*Susan Coolidge.*
The Months.—*Sara Coleridge.*
The Gladness of Nature.—*Bryant.*
One, Two, Three.—*H. C. Bunner.*
To a Child.—*Wordsworth.*
The Swing.—*Stevenson.*
The Little Lark.—*Jane Taylor.*
Speak Gently.—*Anon.*

The Sandpiper.—*Celia Thaxter.*

The Snowdrop.—*Tennyson.*

Books of Collected Poems

Pinafore Palace.—*Wiggin and Smith.* (McClure, Phillips & Co.)

Poems by Grades.—*Harris and Gilbert.* (Scribner's.)

Posy Ring.—*Wiggin and Smith.* (McClure, Phillips & Co.)

Child's Garden Beautiful.—*Stevenson.* (Rand, McNally & Co.)

A Book of Verses for Children.—*Lucas.* (Henry Holt & Co.)

Another Book of Verses for Children.—*Lucas.* (The Macmillan Co.)

Child Life.—*Whittier.* (Houghton, Mifflin & Co.)

Child's Calendar Beautiful.—*Beeson.* (Burt-Terry-Wilson Co.)

PART III

INTERMEDIATE AND GRAMMAR GRADES

CHAPTER XIV

The Intermediate and Grammar Grade Periods

In each of these nascent periods important physical and mental changes are occurring in the child. During the intermediate period the brain assumes its normal size, the sensation-centers are knitted together, and the nerve-connections increase in number and function. Compared with the preceding period, it is characterized by relatively slow growth, and yet there is an abundance of "excess" energy. The period is formative in the sense that the wandering, involuntary, passive attention tends to give way, under proper guidance, to the definite, active, voluntary attention, and in the sense that moral habits, habits of honor, and those referring to the commoner virtues, as well as habits of study, receive an impetus or trend that likely leads to their fixation.

Characteristics of the Period

The child at this time in his life, has great powers of endurance. It is the time for storing reserve

energy. Although his conduct and character are variable and inconstant, they are greatly influenced by pressure. In referring to this period, President Hall says:*

"Never again will there be such susceptibility to drill and discipline, such plasticity to habituation, or such ready adjustment to new conditions. It is the age of external and mechanical training. Reading, writing, drawing, manual training, musical technic, foreign tongues and their pronunciation, the manipulation of numbers and of geometrical elements, and many kinds of skill, have now their golden hour, and if it passes unimproved, all these can never be acquired later without a heavy handicap of disadvantage and loss. The method should be mechanical, repetitive, authoritative, dogmatic. The automatic powers are now at their very apex, and they can do and bear more than our degenerate pedagogy knows or dreams of."

During the primary grades, imitation and example are prominent; during the intermediate grades, authority and precept are prominent. This does not mean that all the material given the child is or must be intrinsically uninteresting. Quite the contrary is true: it ought to be all the more interesting; but unless the child finds it so, he must be required to master enough of the rudiments of the subject to furnish a basis for interest. When he has no will, it must be supplied by his experienced teacher and parent.

Aims in Training

As more than three-fourths of all our experiences

*Hall: Youth, p. 5.

function as habit, we readily recognize the extreme importance of fully utilizing this period. The mind must be stored with subject-matter, although the memory is not yet highly associative. Whatever impressions are received should be deepened by repetitions. All drill subjects and drill phases of other subjects should be rendered as nearly automatic as possible. The mechanics of reading begun in the preceding grades must now be made habitual. The child must now acquire the dictionary *habit,* the skills used in articulation and pronunciation, the proper emotional response to the different kinds of reading material; and an abundance of worthy literary selections should be committed.

The skill the child has in interpretation should increase as the mechanics of reading become more automatic. While all reading is interpretation, selections that require effort for interpreting will increase in number and difficulty as the child passes through these grades. By the time he has reached the grammar grades this sort of teaching has become the kind to which he devotes almost sole attention.

Physical and Spiritual Changes

The physical disturbances occurring during the grammar period and immediately following it are shown in the increase in size and in height. There is an enlargement and functioning of all the organs, an elongation of the vocal cord, increase in the volume of the heart, etc. The whole system is under-

going a change. Nervous centers, glands, voluntary and involuntary muscles—everything is affected. There is an influx of new sensations—the mind fills with hopes, dreams, tempestuous passions, and new ideas. The spirit of independence is germinating, egoism is giving way to altruism, social impulses are becoming dominant, and the reasoning powers are coming into use. The very worst things are liable to happen at this time of greatest of dangers. Ideals are now in the process of formation, and they may be either high or low.

Extent and Character of Reading

An increased interest in reading is characteristic of this period. The first impulse to greater interest in reading comes at the eighth year; it increases steadily to twelve years, and then takes a rapid rise to fourteen, reaching its height at fifteen. An investigation of books used by boys shows that they use books of travel, adventure, and biography; while girls prefer fiction. The thirst at this time must be satisfied and parents and teachers can well afford to spend much time and thought upon the selection of reading material for so important a period. The material selected should present a wholesome phase of life, should be good literature, and should be adapted to the age of development of the children. This leads us to say that the indiscriminate use of a public library is probably an exceedingly dangerous thing. Some responsible person should see

that children have access to only the proper kind of books.

During the intermediate period the mind is furnished with a multitude of images, notions, concepts, which are to be used now in interpreting more difficult literature. They got the basis before, the "apperceptive mass" by which they interpret now.

The longer and more complex literary masterpieces, given as complete selections, should be used now for study. The time has come when much home study and collateral reading may be required and when children may be permitted and encouraged to read along lines in which they are specially interested.

CHAPTER XV

Position and Criticism

When a child reads in the class, he should be in a proper physical position. A careless or slovenly posture usually results in similar reading. When called on, the child should rise promptly and take the position required by the teacher. Some teachers have the pupil stand at his seat; others require that he shall come to the front and face the class. Prompt physical response is apt to put him in a proper mental attitude for beginning his recitation and, moreover, it saves considerable time in the course of the year.

A Good Position

When reading in the class, the pupil should stand firmly on both feet, shoulders thrown back and chin well up. He should hold his book in his left hand, his right hand thus being free to turn the leaves or to assist him in any other way. If the child cannot see type clearly at fourteen or fifteen inches he needs to consult an oculist. He should habituate himself to hold the book from twelve to fourteen inches from his eyes. At any distance, he should hold the book so that an imaginary line from his eye will

form practically right angles with the page. The teacher must take pains to see that the child does not acquire the habit of swaying rhythmically, that he does not distort his face in any way, and that he does not hold his head aslant, so that one eye receives more than its share of strain. Some children get into such bad habits, and later it is very difficult to break them. A mirror will often convince the unbelieving offender of his bad habits.

An observant superintendent in Illinois noticed that when called on the pupils in his schools dragged themselves to their feet, beginning the reading with the rising. The result, he says, was correspondingly bad. He instructed his teachers to accept no recitation from a pupil unless he stood in proper position before beginning to read. No one thing, declares this superintendent, has done so much to improve the oral reading in his schools.

The time required for a child to pass from his seat to the front of the class is probably more than compensated for by the resultant advantages. The pupil has time to get into a proper attitude of mind; gains the ease which comes from standing before others; the class can see the reader and hence follow his reading better; and it makes whatever simple dramatic reading there be easier and more natural to undertake.

While a pupil is reading aloud, the rest of the class sit attentive, with *closed books*. Of course, if the reading is a mere formal, mechanical repetition of words, the same paragraphs being read by one

pupil after another, it is hard to get and almost inhuman to demand the interested attention of the rest of the class. But if, at each reading, the pupil reciting have some definite problem that he is trying to solve or some interpretation that he is endeavoring to give orally, it is quite a different matter. The class is as interested as the teacher (often taking its cue from him) in whether the reader will do what is expected of him.

Criticism from the class should not only be invited—it should be expected: but it should be very carefully directed and wisely modified. If the class sit with their books open, each finger following the line, criticism of pronunciation and of minor detail will almost inevitably follow. Consequently books should be closed, a finger keeping the page, so that the attention may be given to more important things. Some teachers have only one book used in class; each pupil after reciting hands the book over to the next one called on, indicating, as he does so, the place where he left off reading.

Criticism

Criticism from fellow members of a class is often heard with more genuine interest than that which the pupils sometimes feel is perfunctorily given by the teacher. Consequently this criticism from the class should be most carefully directed. In the first place, children must be made to understand that criticism means a *judgment,* not fault-finding. It may praise as well as blame; but, in either case, it

should be definite, to the point, and usually detailed. It is wiser, both for the reader and for his critics, to have the class look for and commend the good points in the reading than to disapprove, especially in a vague or general way. A pupil finding fault with a reading should be prepared to say why it was bad and how it can be improved, often to illustrate the improvement.

The teacher will usually find it wise to set some definite problem for each reading. "Let us see," he may say, "if John makes us see the picture as he reads"; or, "Try to show through your reading how you feel"; or, "Make us sure of what this long sentence exactly means." A few leading questions may set the criticism on the right track, even though it starts afield. The requirement of justification of criticism or of a different reading restrains the over-hasty and also challenges the instinct for rivalry which may thus be directed for general improvement.

No child should ever be permitted to read except in his best manner, either in or out of the reading class. When he reads his problem in the arithmetic lesson, the statement from a history, a report in geography, or what not, nothing below his best should be accepted. Slovenliness in actual applied reading can never be overcome in the reading class alone.

CHAPTER XVI

Articulation and Enunciation

If children heard only the best enunciation of words from the cradle until they reach the fifth grade, they would need only slight and occasional precept to insure perfect practice on their own part. But unfortunately, as we know, such is not at all the case. From babyhood each child hears enunciation which, for the most part, differs merely in its degrees of badness. It is often said that no people speak in so slovenly a manner as Americans.

The primary school does much for the children, but it cannot do all. Even if it had the time, the children are too immature to appreciate the teachings of careful and accurate pronunciation, or to follow them. So they come into the intermediate and grammar grades presenting this problem, too, for the teacher to attempt. The chance that each child will get enough instruction and practice in his share of the oral reading is ridiculously slight. As well expect him to learn his mathematics by the accidents of daily intercourse. The problems must be undertaken seriously and more or less independently if we hope to improve the enunciation that we hear on every hand.

Separate from Reading

In the very beginning, let us understand that any work on this subject should be separated as far as possible from the regular reading lesson. It is not reading: it is preparing some tools for that work. If a short period cannot be had at a different time of the day, concentrate such work at the beginning of the reading lesson, and then leave it entirely when reading is begun. In this case, spur the drill up to such briskness that the children are in a fine glow when they enter upon the reading lesson. At no time should the drill be continued long enough to tire the children, nor should they be permitted to dawdle through it. It is marvelous what results can be secured if work similar to that outlined below is followed regularly for a few minutes each day.

Each teacher should carefully listen to the children as they talk or read, to decide wherein lie their greatest faults. In children there will of course be differences, but in each locality there are apt to be glaring faults common to most of them. These consist in dropping the final consonant or "clipping" a word, as *drinkin'* for *drinking;* in dropping an intermediate syllable or letter, as *gov'ment* for *government, w'at* for *what;* and in a thickness of speech or "mouthing," that is for the most part due to mere carelessness. The pronunciation of unusual words or of proper names offers no serious difficulty. The first, children are apt to get immediately by imitation; the second, they get likewise if

drill enough is given, so that Orpheus and Proserpine seem no more uncommon than Dillingham, Laughlin, or some other local name.

The Beginning of Improvement

Having decided which fault to attack first, the teacher should try to put the children under conviction of sin. A splendid enunciation on the part of the teacher himself is the best start in the crusade; but, at the worst, his enunciation probably is better than the children's. It does not require much exaggeration and mimicry to call attention to the fault and to make it ridiculous. If the teacher has bad habits, he may even offer himself up as a horrible example by which the children may learn to avoid a similar end before it is too late! (For his comfort, however, be it said that a person under thirty-odd years can, by the exercise of will power and by practice, make as much improvement as a child. This is repeatedly shown by men and women who are studying elocution or for stage careers, a few months of hard work bringing almost miraculous changes. This is equally true, too, in developing a fine voice. Dr. Mackenzie writes of "the greatest English actor of the present day," who had a voice weak and rather monotonous. "He has shown," says Dr. Mackenzie, "how much may be done by perseverance to develop the powers of an organ naturally wanting in flexibility. By a *labor improbus* worthy of Demosthenes, his voice * * * has been so perfected that on the stage it is rich

and sonorous and becomes harsh and strident or exquisitely tender at the will of the speaker.'' One's accomplishment is limited by nothing more than his own will to persevere in practice.)

But better still is the good example of some one whom the children admire. If this model can be heard frequently, so much the better; if not, the teacher should describe the beauty of perfect enunciation and emphasize its importance. Words, some one has said, should fall from the lips as clean-cut as freshly minted coins. This beauty of utterance has given almost incredible power to more than one orator who, without it, would have seemed but mediocre, and almost every great orator had naturally or acquired the power, some of them over natural obstacles that seemed insuperable. The stories of Demosthenes rise in every one's mind as illustrative. But few of us are orators; all of us, however, need to make ourselves understood in social or business ways. A young man or woman among strangers is estimated first of all by the enunciation used, and, unless a man makes himself understood in business talk, he is restricted to more or less mechanical or manual labor.

Causes of the Faults

The teacher must try to decide, too, what is the cause of the fault. Is it due to defect in hearing? If so, is that caused by deafness or by carelessness on the part of the child, which is a sort of mental deafness? Parents should be informed of any phys-

ical defect, as oftentimes it comes on the child so gradually that they are not aware of it. But a child who remains in school can be helped privately, or even in class if his seat is moved so that he can hear the teacher's voice more distinctly.

Some children, especially those of foreign-born parents, seem unable to distinguish certain sounds —for instance, *v* and *w*, *h*, or *d* and *th*. And others still get into slovenly habits, apparently not caring about hearing all of the word, even if it be spoken, so long as they get the sense. Children of these two classes need careful and patient instruction. Their attention must be called to each detailed element of the word, largely by pronouncing it, exaggerating the part that they fail to get. This model for imitation may be augmented, if necessary, by calling attention to the way the lips, tongue, throat, and teeth are used in pronouncing the element. It is well known that people who are totally deaf learn to speak words in this way.

The child should be aided personally to get the correct sound; but then the teacher's work is not done, as too often he seems to think. He must encourage the child to repeat the sound again and again, introducing it in different words, until it is fairly easy. Then he must take pains to remember to call upon the child for a little practice now and then as long as help is needed. This requires time, of course, but in the long run it is economical. For the process once perfected will not have to be repeated every time the sound is met. In school this

is a task for the teacher alone. To summon the class to aid by calling attention to the error whenever it is repeated is often a form of cruelty that results in such embarrassment on the part of the pupil that he is seriously retarded in correcting his bad habit and in learning to read well. It is rarely the case when such aid is advisable to stimulate the memory of some lazy pupil.

Lisping, Stammering, and Stuttering

Not infrequently teachers have in their rooms children who lisp, stammer, or stutter. The authorities are pretty well agreed that lisping is only a bad habit, sometimes a silly affectation, that can be easily cured. Let the teacher show the lisping child how the tongue is placed in uttering the sound of *s*, and then aid him privately to utter the simple sound again and again. Practice should then be given in pronouncing such words as *these, those, thus; nets, pins, ends; saints, sue; baseless, passages, possessors;* and finally the most difficult combination, when *s* is preceded by *th, withstand, loathsome.**

Stammering, which manifests itself in the difficulty of uttering sounds of any kind, and stuttering, which causes the victim painfully to repeat a stubborn syllable, are hardly matters for which the teacher should assume responsibility. However, both are aggravated by excitement, nervousness, and

* Kofler in his "Art of Breathing," pp. 250-252, gives detailed directions and a long list of words, from which the above are taken, for practice.

poor physical condition, and often induce sympathetic attacks in others who hear the one attempting to talk. There are many "systems" by which cures are "guaranteed." But the late Sir Morrell Mackenzie declared that nothing can be done for a stammerer unless he learn to use his breath properly—that is, under the direction of a master of the subject, and that "it is questionable whether there is any radical or permanent remedy except in the slighter cases" for the stutterer. Some help may be given by the professional who thoroughly understands the physiology and functions of the throat and tongue. But the school teacher can hardly be expected to do more than prevent aggravating excitement and insist on such a standard of perfection as the child is capable of reaching. It is positively harmful to insist on a child's trying to read or speak until the paroxysm has passed. Often concert work in reading, calisthenics, and singing are temporarily helpful.

Dentition and Changing Voice

Two physiological changes that enter into the life of the child more or less interfere with the reading work of the school, dentition and change of voice. Most children have little trouble in speaking while growing new teeth, though some find it exceedingly difficult to pronounce certain sounds. The teacher's main care at this time is to see that the child does not form bad habits of pronunciation that persist after the cause for them is removed. The period

of voice change is attended by so many other physiological and nervous changes that it is a most trying time for both teacher and pupil. There is no danger of a child's injuring his voice at this time in the reading class, or even in shouting at play, for that matter, so that fear need never be an excuse for his not reading. But it is easy to appreciate the embarrassment, especially of the boy, when the voice "breaks" and refuses to utter the sound intended. Much tact and firmness to prevent ridicule from other pupils, and charity that makes allowances for a failure to give expected shadings to tones, are all that the teacher needs for passing through this crisis with the pupil.

It is far better and easier to form good habits than it is to correct bad ones. Any intelligent teacher knows, especially if he is experienced with children, what sounds will cause trouble. If he will take pains to teach the correct enunciation of these sounds and then to drill on them, he will make his future tasks easier in every respect.

Drill

Strange as it may seem, we acknowledge the importance of drill in practically everything except this most common and necessary function, the use of the human voice in speech. When a girl begins to take singing lessons, she as a matter of course undertakes interminable practice as well. Only after she has mastered at least some of the elements of tone production does the teacher permit her to sing

songs. But few of us sing; whereas all of us talk. And if we are to talk well, we must practice, practice, practice on the correct formation of sounds, crisp enunciation of them, and conventional pronunciation. Most people do not know how they should do these things, and if they did they would need a teacher to keep them at their drills. The price of improvement is drill, and for this the teacher is largely responsible.

Vowel Sounds

In the intermediate and grammar grades children should get purer vowel sounds than they have been accustomed to use, carefully distinguishing at least the elementary sounds as indicated by all dictionaries. In the unabridged dictionaries there is a discussion of these sounds which will help the teacher to understand the physiology involved in their utterance. Practice should be given, for only a few minutes at a time, until pure tones are got, both alone and in simple words.*

Among many children the most serious difficulty is found with the short vowel sounds, *ĕ, ĭ, ŏ,* there being an especially strong tendency to confuse the first two and to give *ŏ* as *ă* or *aw*. Be sure that the children understand the simple sound and then give drills on such words as—

* Corson, in "The Voice and Spiritual Education," p. 75, declares that "the music of speech is chiefly in the vowels," and that "one great secret in forcible speech is that all the force be thrown upon the vowels."

net	knit	enlarge	instil
pet	pit	erroneous	irreligious
pen	pin	dog	frog
ten	tin	log	bog
century	sin	cog	hog
fence	fin	not	strong
sense	since	hominy	approximate
tense	tinsel	long	rot

Other sounds that give difficulty with most children are *ū, ȧ,* and *ou.*

you	assume	abate	house
pure	opportunity	America	out
duty	staff	dance	round
ensue	pass	prance	about
suit (compare soot)	sofa	south	rout
lute (compare loot)	messiah	mouth	drown

Of course these lists can be infinitely extended by the teacher, and he may call on the children for help. Especially must the teacher be on the lookout for other vowel sounds that need attention.

Consonants

Then there are hard combinations of consonants and vowels* which need drill that they may escape the mouth without embarrassment. Such combinations are italicized in the words given below. These words, and others containing similar combinations, may be used for drill: e*bb'd,* ro*bb'dst,* bu*bble,*

* An extended list of these is given in Kofler's "Art of Breathing," pp. 235-240. Credit should be given for the list here recorded.

dou*bl'd*, bu*bbles*, ro*bes*, han*dles*, bur*d'n'd*, ha*dst* brea*dths*, fle*dg'd*, so*ft*, twel*fth*, stru*ggl'd*, spar*kl'd*, si*xth*, se*ct*, respe*cts*, *sy*lphs, *heal*ths, triu*mph'd*, te*mpts*, stre*ngth*, preci*ncts*, hyaci*nths*, prece*pts*, de*pths*, wo*rld*, wa*rmth*, bu*rsts*, ea*rths*, *shr*unk, les*s'n'd*, li*sps*, gra*sp'd*, *str*ive, ta*stes*, fai*ths*, brea*th'd*, ba*thes*, sna*tch'dst*, pri*sms*, whi*stl'd*.

Almost all words ending in *-s*, *-d*, *-ed*, or *-t*, *-ing*, *-r*, are profitable for practice, many people clipping the words before fully giving these sounds. At first the drill on these words needs be slow, so that the final consonant may be fully uttered. The failure to finish such words, as well as others, often shows itself in the child's spelling. When he writes *ask* for *asks*, or *ast* for *asked*, probably he records just what he says.

arms	asked	inspect	picking
hits	drowned	text	poor
runs	round	swimming	roar
includes	deduct	going	writer
armed	went	looking	sore

Slurring

From the lessons and the everyday talk of the children the teacher can easily make a list of words and phrases that are commonly slurred. Not only should these be practiced until easily enunciated, but the children should constantly be held up to the standard set by the drill. Illustrative are: *geography, physiology, orthography, arithmetic, history,*

literature, zoölogy, meteorology, writing, predicate, transitive, participle, poetry, government, numerator, denominator, particularly, peculiarly, duel, library, constitution, asked, accompaniment, spiritual, responsibility, intellectual, inexplicable, diacritically, loathsome, withstand, booths, truly rural, went to town, strives to throw, sit at meat, boys ought, lasts till ten, predicate attribute, etc. Most of these are mispronounced because of pure carelessness, the elemental sounds and the combinations for the most part being easily uttered. *Geography* is little harder than *g'og'aphy.**

The teacher should manage it so that all new or difficult words are mastered before the actual reading begins. Few things so break into the acquiring of thought or the appreciation of literature as the halt that is brought about by the unknown word. One way of avoiding this embarrassment is to use in the drill work the words that probably will give trouble. Before taking up for reading in the sixth grade Longfellow's "The Children's Hour," for instance, the teacher should be sure, through drill, that the children can pronounce without hesitation such words as: *lower, occupations, Allegra, together, unguarded, devour, entwine, Bingen, banditti, mustache, dungeon, moulder.* Perhaps even more of the words should be introduced into the pronunciation exercise, for the danger lies in underdoing rather than in overdoing the preparation.

* There are several collections of exercises, among them Boyce's "Enunciation and Articulation," a manual for schools.

Articulation, Enunciation, and Pronunciation

There is a distinction between articulation, enunciation, and pronunciation that would as well be made here. We speak of the "organic functions of articulation, and its audible result, which we term enunciation. * * * To pronounce a word properly implies that we enunciate correctly all its syllables, articulate distinctly the sounds of its letters, and accent properly according to prevailing cultivated usage."

"A distinct enunciation is wholly dependent on the action of the organs,—on their positions and their movements,—on the force and precision of their execution. The breath, having been converted into sound by the use of the component portions of the larynx, passes on to be modified or articulated into definite forms by the various parts of the mouth, and by the action of the tongue."*

The vast majority of people have grown into bad habits of breathing, and apparently try to talk with the least possible movement of the organs of articulation. Only fair results can be obtained unless the teacher can teach better breathing and a free play of the lips, tongue, and other organs used.

Breathing Exercises

In a book of this kind the exercises given for developing the different organs used in oral reading must, of necessity, be few and the explanations brief. Only the most elementary exercises can be given,

* Murdock: Vocal Culture, pp. 5-6.

but upon these all the more detailed exercises are based. This is particularly true of the exercises for breathing; only those are given which will enable the pupil to control his breath so that he may read through the long, sustained sentences and clauses with ease. No attempt is made to give those exercises which would use the staccato, crescendo, and other more involved qualities of voice, which fall within the province of the school of elocution, not the public school.

Many pupils, when obliged to read before the class, feel that they have not "wind" or breath enough to complete the sentence. The following exercises, if carefully practiced for fifteen minutes each day, will remedy this. It is better not to work on these exercises for more than fifteen consecutive minutes, nor to practice them just after eating. All exercises for breathing, articulation, and enunciation should at some times be practiced before a large mirror. As a final word of caution, never make a positive effort to raise the shoulders; the shoulders should simply turn backward.

Exercise I.—Take a full breath, in the usual way, through the dilated nostrils. Hold the breath with the mouth closed for two or three seconds, then expel the breath through the mouth. The second day after beginning practice on this exercise, inhale and see how long, by the watch, the breath can be held. Notice the increased ability to hold the breath for longer periods as the work on this exercise progresses.

Inhale and hold the breath with mouth open.

Inhale, hold breath, and strike sharp blows upon the chest with the flat of both hands.

Exercise II.—Inhale quickly, exhale slowly. Inhale slowly, exhale quickly. Inhale quickly, exhale quickly.

Exercise III.—Hands at the waist, thumbs forward, fingers pressing the small of the back each side of the spine. Direct the will to the muscles upon which the fingers rest. Throw muscles out as much as possible while inhaling the breath, taking care not to raise the shoulders. This exercise should fill the whole torso or trunk with a full breath. It is the exercise which should receive the most attention, the others being preliminary but necessary. The breath should be expelled slowly, then quickly.

It is understood that one practices all exercises in a standing position.

Articulation Exercises

Some simple drills that are used by expert instructors in reading are added so that those teachers who desire the best results and who can find the time may have some definite suggestions to follow.

Exercise I.—For giving the tongue flexibility: Trill the letter *r* continuously as long as possible, using as many pitches as the voice can compass. Begin at a low note and then trill on each as far as you can go. Many persons have to learn to do this, their tongues being stiff from poor usage. After this, try trilling without giving any vocalized sound.

This will result in a noise like that of a covey of quail rising.

Exercise II.—For giving the tongue flexibility: Touch the front upper teeth with the tip of the tongue, then move it as far to one side as possible, touching the molars; then repeat on the other side. The same exercise from the lower teeth. Increase in speed and keep the lower jaw still.

Exercise III.—For making the lips facile: Trill the lips as long as the breath holds out. Repeat, ascending and descending the scale, giving one long trill for each tone. Repeat the trills without any vocalized sound, making a noise like a horse.

Exercise IV.—For giving flexibility to the jaw, lips, and throat, sometimes called the "turkey exercise": Say "gobble-gobble-gobble," repeating rapidly fifteen or twenty times. Give this on each note in the range of the voice, taking pains to keep the mouth well open and to let the lower jaw move freely.

Exercise V.—For exercising several organs of articulation: Say "ip, it, ik," repeatedly, increasing in speed. Take care that each sound is clean cut and clear.

Exercise VI.—For articulating several sounds that are often slighted: Give the sounds of *b, g,* and *d,* as in b-oy, g-et, and d-og. Repeat them over and over, increasing the force and crispness.

Exercise VII.—For opening the mouth. Insert a finger between the teeth and repeat *ē, ä, ōō.* Withdraw the finger and repeat the vowels, keeping the

jaw open as before. Insert two fingers and proceed as before. Insert three and proceed.

Tongue Twisters

The old-fashioned tongue-twisters are perhaps simpler and are as valuable in making the organs of enunciation facile as are finger exercises for piano players. Every one knows or can easily find examples.* Several are added as illustrative:

"Peter Piper picked a peck of pickled peppers,
A peck of pickled peppers Peter Piper picked.
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?"

"Six slim, sleek, slick saplings."

"Around the rugged rock the ragged rascal ran."

"A cup of coffee in a copper coffee pot."

These are often repeated rapidly a number of times. But in all of these exercises, whether given rapidly or slowly, one must take time to get each word out clear and clean-cut. Say "a cup of," not "a-cup-a."

* A number of tongue twisters are to be found in Miss Carolyn Wells's "Whimsey Anthology," pp. 37, 67, 72, 122, 124, and elsewhere. Two poems containing good material are Southey's "Cataract of Lodore" and Browning's "The Pied Piper of Hamelin." The thirteenth chapter of First Corinthians and the first stanza of Tennyson's "Sir Galahad" are also good.

"Betty Botter bought some butter;
'But,' said she, 'this butter's bitter.
If I put it in my batter,
It will make my batter bitter.'
So she bought a bit of butter,
Better than her bitter butter,
Made her bitter batter better.
Then 'twas better Betty Botter
Bought a bit of better butter."

"When Ajax strives some rock's vast weight to throw."

"Tho' oft the ear the open vowels tire."

"Amidst the mists and coldest frosts,
With barest wrists and stoutest boasts,
He thrusts his fists against the posts,
And still insists he sees the ghosts."

"Some shun sunshine and some shun shade."

"Alone, alone, all, all alone."

"Down dropt the sails, the sails dropt down."

"She sells sea shells, sea shells sells she."

"An owl uttered an awful outcry in an old empty attic all out of order."

Original Exercises

Such tongue-twisters appeal peculiarly to children in the intermediate and early grammar grades, and consequently they often seize upon them with avidity and give them much more practice than the

teacher expects. In one school the eighth grade became so much interested in this drill and apparently profited by it so much that the teacher encouraged them to compose original jingles which should give practice on all the letters of the alphabet. To illustrate what almost any school can do, we append a few that were brought in.

"Daisy Daly doted on David Dickens. David Dickens decided that David didn't dote on Daisy Daly; so David Dickens disappointed Daisy Daly by doting on Dorothy Daugherty."

"Fickle Frank fought fifty-five fist-fights. After Frank fought fifty-five fist-fights, funny Fanny fried fickle Frank five finny fish. Funny Fanny's five finny fish filled fickle Frank full."

"Monday morning Nancy Manning noticed Mandy May making Martha Menke a mat. Nancy moved noiselessly away. Next noon Martha missed her mat."

"Mary's mamma had many mice. Mary's mamma's mice spilt mamma's mush and Mary's mamma mentioned that mice make much muss."

"Pretty Patty petted Polly,
Polly petted Patty's pet;
Presently the patter pouted,
And the petting was upset."

"Quaint Quentin quickly quarreled with the queer, quizzical Quaker queen."

"Thirsty Thisby thrust a thick thistle through the thriftless but thriving Theophilus's thigh."

"Venerable Vernon vended a variety of valuable valentines to vagrant visitors at Venice."

While composing these jingles the children became interested in the way sounds are made, and thus they easily learned the general classes of consonants: the labials, the palatals, the dentals, the aspirates, and the liquids. This proved of some help to them later in learning to place and utter difficult combinations of sounds. The teacher who is interested in the subject will find a detailed discussion in The Guide to Pronunciation of the International Dictionary, pages ixl—xlvii.

The Voice

Good reading does not require a loud or shrill voice. Indeed, those qualities are often the very ones that stand most in the way of excellence. If articulation and enunciation are good, the voice is apt to "carry" well without shrillness or loudness; but if it be shrill or loud without good articulation and enunciation, it reaches the hearer merely as a noise, without conveying sense. If a reader or speaker chooses a person in the most remote part of the room and tries to make him hear, takes his time, and throws his voice carefully at this hearer, it is probable that everyone in the room will know what he is saying. But if the reader forgets that

his aim is to give the thought to someone else, if he becomes hurried, or if he fails to take proper pains in articulating each syllable, it is almost certain that his reading will fail.

Not infrequently there are pupils in school whom it is almost impossible to hear ten feet away. They mumble through their recitations on every subject so that the teacher must guess at what they mean and must interpret what they say if he wishes the rest of the class to understand. This is all wrong, confirming such pupils in what is merely a bad habit and wasting a great deal of valuable time. There is not a normal child in the schools who can not be heard if he tries to be. The teacher must have this matter out once for all; it is foolish to permit it to run on and on in wicked wastefulness of the time of everyone. Explain the purpose of reading and reciting—that it is to make some one else hear and understand. Then kindly but firmly insist that this be accomplished, or count what is done no recitation. Sometimes it is well to exaggerate conditions for such a pupil,—have him read from a distant corner of the room and such like.

The charge is often made that American voices are loud, harsh, and generally unpleasant. Unfortunately, there is much truth in the charge, as one can easily prove by listening to the conversation about him. Often the singing in schools is so loud and shrill as to defeat many of the ends for which it is introduced. The teacher should especially insist on sweetness and clearness, in class and out.

Example is the best guide; but private admonition and advice should be used constantly, and a high standard of excellence demanded in the class room. Lear's praise of his dead daughter should be deserved by every one who aspires to her other high qualities.

> "Her voice was ever soft,
> Gentle, and low,—an excellent thing in woman."

The different degrees of clearness and sweetness that we hear in different schoolrooms proves that firmness and patience and example may accomplish wonders with the voices of children.*

How One Girl Learned

An anonymous writer in Collier's Weekly (June 6, 1908), tells autobiographically of "The Making of an Actress." A part of her experience is so apropos here that it is quoted in all of its breeziness to conclude this discussion.†

"If he (the star) had six hours for conversation, he could spend it all in talking about the horrible way in which I spoke. Pronunciation, enunciation, accent, inflection, all were marred and jarred. He enumerated a list of words that

* Those who are interested in that kind of elocution which treats of Elements, tonic and others; Quality; Force; Stress; Melody; Time; Emphasis; *et cetera,* will find it set forth with copious exercises in the Murdock-Russell "Vocal Culture," which is founded upon Dr. Rush's "Philosophy of the Human Voice." It should hardly be necessary for the authors to say that they do not believe such apparatus is valuable in the commou school.

† Used by special permission of P. & F. Collier.

he had to endure, rendered in my Pennsylvania style. Everything ending in 'r' was damned, of course. He said I said 'river-rrrrrrrr'; one-syllabled words I made two, like 'their,' which I called 'they-er,' and two-syllabled words I made one, like 'very.'

"'The audience must wonder what language you're speaking,' he said. 'It's neither English, nor Dutch, nor Hindu. You'll have to learn to speak your mother-tongue before you'll get on, on the stage.'

"He advised me to practice every day, reading aloud from a book or newspaper, deliberately pronouncing every word carefully by syl-la-bles. I must not say 'Uni' States,' but 'United States,' without clipping. Lastly he gave me a list of trick sentences upon which to practice my voice for fluency and accuracy. I remember that list yet. Heaven knows I ought to know them, fter a year's practice in season and out of season. Here are some of them:

"'It was indubitably an abominable eccentricity.'

"'The incomprehensibility of the article, etymologically considered, is evident.'

"'She uttered a sharp, shrill shriek and shrank from the enshrouded shrine.'

"'She stood at the gate, welcoming him in.'

"'The listlessness and laziness of the frivolous.'

"'Every government has its history.'

"'The elements of our language include consonants.'

"'Councillors should be particularly superior.'

"'The miserable accompaniment is unnecessary and intolerable.'

"Of course, I had chattered off those 'Peter Prangle, the prickly, prangly pear-picker' absurdities, 'Peter Piper,' and 'She sells sea-shells,' and that sort of thing, often enough in fun when I was a girl. But this was in deadly earnest. Why,

even to pronounce 'tel-e-phone' and 'ev-i-dent' properly was no easy task. I read aloud for three hours a day, and I practiced trilling my 'r's' till my tongue was flexible. Then I studied enunciation, speaking in front of a hand mirror till my lips were as mobile as Margaret Illington's. Have you ever heard her say—no, I mean *seen* her say: 'Oh, Richard, fan-cy be-ing CHUCKED'? A deaf man in the third gallery could get the words.

"I tried for light and shade and color, to get every word out crisp, to avoid monotony. I studied the weights of words, pauses, and all the different ways of getting an effect over the footlights. I tried to digest every sentence till it was really a part of my thought and emotion."

The story in its continuation tells how this woman succeeded. What she did with her voice anyone under forty years of age and not deformed in the organs of articulation can do. But it takes work, long-repeated drill, and unflagging patience.

CHAPTER XVII

The Use of the Dictionary

The habit of using the dictionary becomes so increasingly valuable as one grows older that it should be fixed early in life. Some teachers advocate dictionary drill with children as early as the end of the third school year; others postpone the time one or two years. In an average school it seems that this work should be undertaken near the beginning of the fourth year, as soon as such phonics as are used in reading are fairly well mastered.

It is unreasonable to suppose that children will learn to use a dictionary either habitually or well without instruction. Indeed, there are many teachers and owners of unabridged dictionaries who do neither. Such instruction as is outlined here can not, of course, be given all at once; it must be dealt out to the children as they need it, each part receiving drill enough to secure accuracy and speed. Some of the suggestions seem exceedingly simple: maybe they are to grown folk; but they have to be given children at some time and in some form.

The First Step

In the first place, the children must either have learned in the lower grades or they must be taught

now the letters of the alphabet in order, the diacritical markings of letters and their sound, syllabication, and accent. Much has been said—and justly—against emphasizing the alphabet in teaching children to read. But in dictionary and similar work there is a need, perhaps the only one in life, for one to know the arbitrary order of the letters. More than being able to repeat the twenty-six symbols rapidly, one should be able to say without pause in what direction, either forward or back, one letter is related to another. He is looking in the dictionary, for instance, for *levity,* and opens the book at *p.* Without hesitation he should know that his word lies earlier in the book. Drill, then, both in saying the alphabet straight through and in telling the relation of one letter to others, taking pains that this latter fact may be known without the delay of repeating orally or mentally any part of the alphabet.

Exact Sounds

With children an approximation to the proper sound indicated by the various diacritical markings, which must all be known, is all that can be expected or demanded. Not one person in a great many hundred ever attains to anything like accuracy in the matter. It will be helpful for the teacher to study the discussion in the New International Dictionary, pp. xxxviii—lix, and then to give some of the more important results to the older pupils. But unless a teacher become keenly interested in the subject, he would better confine himself to the explanation as

indicated in the key words at the bottom of the page. The teacher should be very careful, however, that his own understanding and pronunciation of each sound is approximately correct; for otherwise he will initiate into the children bad habits that they may never outgrow. Let the teacher pronounce to himself very slowly and distinctly the eight common sounds of *a*, for instance. If he is not able to distinguish each from all the others, he probably needs help. Some vowel sounds that are very likely to be given incorrectly are ȧ, stȧff, pȧss, commȧnd, sofȧ, messiȧh; ŏ, ŏrange, fŏg, ŏffer, fŏreign; ou, south, house, mouth; ū, pūre, sūe, sūit, lūte, assūme, opportūnity. Not a few people who pride themselves on speaking well will make mistakes in pronouncing these common words. If they do so, it should make them suspicious of their pronunciation of more difficult combinations.

Syllabication

Syllabication (or syllabification, the word having both forms) is a matter about which the amateur can not in many cases be at all certain without reference to the dictionary, there being so many and such complex rules and numerous exceptions. The pupil can be taught the broad rules, however, and, what is more important here, how to pronounce a word in syllables when they are indicated. This is a very much simpler matter. And, finally, he should be taught how to place the accent. An experienced and successful teacher says that even after children

know what accent is and can pronounce with some facility, they are often helpless in placing the accent orally for themselves even when its place is indicated. Good training for overcoming this is to give for drill words that are spelled alike, but accented differently (gallant, gallant'; incense, incense'; absent, absent';) and words, the accent of which is shifted by the addition of suffixes (history, historical; potent, potential, potentiality; inform', information; finite, infinite; serve', reserve', reservation).

Pronunciation

With this foundation, the children should be drilled for speed in pronunciation. At first they will need to go very slowly, valuing each sound and pronouncing each syllable by itself, and pronouncing the whole word again for smoothness and for the proper placing of the accent. This drill should be continued, however, until considerable speed and perfect accuracy are acquired. Finally the children may be tested in reading some matter in which the pronunciation of every word is indicated diacritically.*

Being sure, then, that the children know these four

*The G. & C. Merriam Company of Springfield, Massachusetts, issue as advertisements several booklets that will prove useful in work of this kind. In addition to these, they publish a "Chart of English Sounds With a Test in Pronunciation." The Merriam Company will send copies of the booklets for teachers and sets of the chart and test folder for use of classes free upon request.

things, the teacher may set them to work practically with the book. If each child does not own a dictionary—and this he should do very early—any book that has in it alphabetized lists of words may be used. First the children should understand why the words are arranged alphabetically. Then, with this principle in mind, they are set to find p, l, t, i, m, etc. It should be insisted on that they think first before they turn a single page. With the book held between the two hands, back on the desk, and the child's thumbs on the edge, it can be opened easily and quickly one way or the other. One teacher remarked to the children in this drill: "I am interested in seeing how *few* leaves you turn."

After the pupils gain some facility in finding the given letter, let them find short words, like *dog, man, cat, cab, gun,* having them use the first two letters as a guide. Then, probably, a drill in searching for words beginning with *re, dis, trans, circum* (receive, recall; disagree, disappoint; transmit, transit; circumference, circumflex) will best show them how the arrangement according to alphabetical order extends to the very end of the word. Finally, attention is called to the help that may be derived from the catch words at the top of each page. Is the one on the left-hand page selected from anywhere on the page? How? Is the one on the right-hand page selected in the same way? The spirit of contest entering into this drill often gives almost incredible speed.

A splendid review of phonics may be had here by giving orally words for the children to find, espe-

cially when there are several ways of spelling the sound (fancy, phantasm; castle, keel; etc.) And here, too, spelling forms that are difficult to remember may be fixed in the mind by the child's searching for them and recalling where they are found in the dictionary.

At first, for a brief time, children should be drilled only on finding words; then on pronunciation, too.* Give the children to look up lists of unusual and long words and words that are commonly broadly mispronounced in the community. These words are best in that they demand care and close attention and in that they interest all of the class by their novelty. In the upper grades gradually insist on the finer points of purity and correctness.

Before proceeding to the definitions it will be necessary to teach what some of the abbreviations mean, especially those that indicate parts of speech. When the children know where the abbreviations are explained, they may of course be expected to help themselves thereafter.

Definition

In some dictionaries definitions are given in their historical order; in others, in the order of their frequency of use. To find the order of definition, either

* It is becoming in a teacher, it may be here remarked, to submit with all grace when his accustomed pronunciation is proved wrong. Stubbornness and explanations that do not explain set a bad example, to say the least. No one, probably, pronounces all words correctly.

read the preface to the book, if the explanation is given there, or look up the order of definitions of some word the history of which you know. For instance, *knave* originally meant boy, then servant, then a rogue or villain, and finally a playing card also. It is helpful to know the order of definition that each dictionary uses, or one will sometimes be misled.

Often several definitions are given for a word, and one is in doubt which one to choose and is puzzled to know why the dictionary maker did not confine himself to one meaning. If one has tried to use a small dictionary to any extent, he has found how unsatisfactory it is just on this account; the single definition given is often not at all the meaning that one wishes. Usually when a person consults a dictionary it is not for the common meaning of the word, which he as well as nearly everybody else knows; it is for the unusual shade of meaning with which he is largely unfamiliar. Why words have so many meanings is a long story, much of which is very interestingly told in Greenough and Kittredge's "Words and Their Ways in English Speech," especially in Chapters IV, VI, XVII, and XVIII.

It would be foolish to send a child to the dictionary to look up a word like *turn,* which has fifteen meanings. Probably he would have no interest in the matter, and certainly he would be confused. He should be sent to the dictionary to find what a word means when it occurs in a sentence that he can not

understand or the exact shade of meaning of which he does not get. A little help from the teacher and practice will show him the great help that he can get from the illustrative sentences. To most people hearing or seeing a word used tells more about its meaning, particularly its exact meaning, than any number of definitions could. But the definition and illustration is the perfect and sure method. A child should be required to recite not the definition just as the dictionary has given it, but rather in his own words and then to illustrate it in a sentence of his own making. What the child needs is to assimilate the word so that he can use it himself,—not merely to remember a formal definition temporarily.

The first drills in definitions should be given on well-known words that have only a few meanings; then on strange words with, preferably, a single definition; then, finally, on words that have a larger number of meanings, the pupil deciding which one he needs by the context of the sentence in which it occurred to him.

For older students exact meaning is often fixed by contrasting the word with its synonyms. No two words mean precisely the same thing, and the differences in meaning are often made very clear in the larger dictionaries, both by explanation and by illustration. If a pupil is hazy in his comprehension of a word that he has already "looked up," ask him how it differs from some synonym. By this means his ideas of both words may be made definite.

Grammar and Good Usage

Sometimes one goes to the dictionary for help on grammar and good usage. There he will find, of course, what the editors have judged by careful historical study and by wide travel, correspondence, reading, and observation to be the forms and meanings confirmed by the best usage. In matters of form it is wise to take the judgment of the dictionary without question: here are the principal parts of strong and irregular weak verbs, here irregular or difficult plurals of nouns, and the like. But when it comes to grammatical usage, to what part of speech a word belongs and whether a verb is transitive or not, the dictionary naturally is inadequate and not decisive. At most, it can be merely suggestive, indicating what some one else thinks. The final court of appeal in all matters of grammatical usage is the understanding and judgment of each student. As to matters of rhetoric, it must be remembered that, as someone has said, "the dictionary is a home for the living, a hospital for the dying, and a cemetery for the dead." It is the intention of the editors to mark the words of the second class "obsolescent," and those of the third "obsolete." The dictionary also includes many words that are frequently heard but which have not succeeded in getting into good company in all sections of the country. These are marked "colloquial," "slang," etc.

How much shall be done with etymology depends upon the teacher's interest in and knowledge of the

subject. In the large majority of cases, very little. It is unfortunate, however, that pupils are not given an opportunity to learn the very fascinating derivation and history of such words as *infantry, treacle, candidate, amethyst, nasturtium, deer, pig,* etc. "A number of words that illustrate the importance of etymological study" are listed in "The Mother Tongue," (Ginn & Co.) II. 321:

Anticipate, surreptitious, convince, dilapidated, secure, ponder, fiscal, redound, equivocation, edify, solution, sinecure, discuss, collateral, circumstance, depend, consent, oblivion, martial, insult, reluctant, transfix, pretext, abstract, insinuate, exposition, explanation, repulsion, redeem, subtraction, torture, tradition, conclusion, innuendo, exaggeration, aggravation, obvious, superannuated, negative, disturbance, implication, supercilious, encourage (compare dishearten), real, science, reveal (compare revelation), jeopardy, adventure, agreeable, engagement, feature.

Anderson's little book, "A Study of English Words" (American Book Company), is good and interesting; but better and more full is Greenough and Kittredge's "Words and Their Ways in English Speech" (Macmillan). Even the old Swinton's "Word Analysis," however dry it proved, was better than nothing; and in the hands of one who is genuinely interested in the subject often takes on vigorous life. Some of the spelling books pay particular attention to word analysis. Among those that do are: Cavins, Orthography, C. M. Parker, publisher; Bowen, English Words as Spoken and Written,

Globe School Book Co.; Kennedy, What Words Say; and Reed & Kellogg, Word Building, Maynard, Merrill & Co.

Introduction and Appendices

Most people seldom or never consult any part of the dictionary except the body, of which we have been speaking, and that imperfectly. Beyond that there is almost a library of material in the introduction and various appendices. One who has access to any large dictionary should at once learn what it contains, and then its use and value will probably be multiplied many fold. A woman once inquired, with an unabridged dictionary at her very hand, for a good history of the English language. Teachers by looking over the contents of the dictionary can supply excellent drills on the pronunciation of proper names, the meaning of foreign phrases, various characters in fiction, etc., etc., etc.

The Dictionary Habit

A teacher should by all means get the dictionary habit. He should read with a dictionary at hand, looking up words frequently. This is common sense. If a dictionary is not immediately accessible, he should jot down on a piece of paper words that he wishes to look up. This is not so good, however, as going at the matter while the interest is keen. Make the dictionary a friend and constant helper; cease using it as a terrifying adornment to the desk.

That every school room should contain an unabridged dictionary goes without saying, at least one state having gone so far as to require this by statute. It is likewise very important that each teacher and pupil should own a dictionary. When the question of which dictionary arises, it almost answers itself. The New English Dictionary and the Century are too voluminous to be considered in any but the largest schools; Worcester's is steadily losing what ground it does hold; and the Standard has not found the footing that many expected it to take.

On the other hand, the International Dictionary has made constant improvement in value and is almost universally used. Unfortunately our copyright laws have permitted during the past few years many imitations of both the name Webster and the contents of the old editions of Webster's dictionaries. These have been edited by men who make no pretensions to scholarship and have been put on the market at ridiculously low prices. It is said that there are more than fifty imitations of the Webster dictionaries on the market today. Consequently many purchasers who really wish the best dictionary are so confused as to buy a book that is relatively worthless. For this reason, we list the geniune Webster books and their publishers.

The New International Dictionary, which is the unabridged edition, and the Webster's Collegiate Dictionary are published by the G. & C. Merriam Co., Springfield, Massachusetts. For desk purposes,

the Collegiate, either in the regular or in the thin paper edition, is thoroughly satisfactory.

The American Book Company publishes the other editions of the Webster books, all bearing the Merriam imprint. These books run from the Academic, down through the High School, Common School, Primary, and Handy editions.

Teachers hold that pupils should own dictionaries not earlier than the fourth grade nor later than the sixth. Which edition should they buy? In most cases, the largest that they can afford. Most people never buy a second dictionary, going through life with the primary book of their childhood! There is such demand that even the small dictionaries contain a large number of words that the publishers are forced to make every sacrifice to effect this end. The definitions are less and less elaborate and helpful until they become hardly more than synonyms. More than this, the first definitions dropped are usually the very ones for which we look, those that are unusual and therefore needed. In smaller editions than the Collegiate no illustrative sentences are given; the Academic is the smallest book that gives synonyms as such and etymology; the Handy does not even syllabicate. Consequently, children should be urged to buy an edition as complete as the Academic, or better still, the Collegiate, which will satisfy almost every want of a lifetime.

CHAPTER XVIII

Reading and Literature

The material for reading lessons may, as has already been suggested, be either non-literary or literary. The latter kind is, and should be, most frequently used in the reading period, chiefly because it is likely to make greater demands on the reader. The distinctions that have been made* regarding the various kinds of reading and the ends to be secured should be had clearly in mind at all times. If the reading of literature differ from the reading of mere informational matter, both pupil and teacher must appreciate the literary basis, must themselves feel the emotion which is to be awakened through literature.

Nothing is literature in or of itself. A poem or a story is merely the medium through which the feeling that possessed an author is transferred to a reader. If the reader get from the masterpiece no emotion, only information, he has found no literature, whatever critics may say is there. Hence it is that not infrequently readers disagree as to the merits of some literary composition: the creation is not complete until the reader bring to it not only the understanding brain but the appreciative heart as well.

* See page 16 f.

An Essential of Literature

What literature is, one can hardly say: it can be illustrated rather than defined. The many attempted definitions are more confusing than helpful: one who does not know that Shelley's "Cloud" is literature and that "Thirty days hath September" is not, can hardly be helped by mere formal definition. There are many elements that enter, in varying proportions, into literature; but only one of them, all critics agree, is absolutely necessary—that is, suggestiveness. Whatever else a set of verses may possess, they can not claim to rank as literature unless they suggest—or, to use the technical term, connote—to the reader far more than they say.

It is evident, upon the slightest thought, that even a disconnected word does not always mean the same thing to us—rather, that at some times it means infinitely more than at others. A word means—that is, denotes—the same thing at all times to all people; but it may suggest, or connote, not only more to one person than it does to another, but also more to the same person at one time than it does at another.

Some words are almost always denotative to everybody. "Triangle," for instance, and "July 1" are likely to mean one and the same thing to everyone at every time. "Home," on the other hand, will have a common basis of meaning, but beyond that it will connote to every one a wealth of ideas dependent upon his experience or his mood. It may bring up to the mind's eye an image of the home in its many

details, it may suggest many tender associations, and hence it may awaken emotions of varying depth. Other words, like "spring" and "July 4," are denotative or connotative according as they awaken in the reader a bare idea or that idea accompanied by a train of memories and emotions. In proportion, then, as words tend to awaken suggested and related thoughts and feelings, we say they are literary.

If words may possess this quality when standing alone, how much more of it they may have when cunningly associated into more expressive groups! Wordsworth chose as the subject of a short poem a girl reaping grain alone and singing, a subject that might or might not be poetic to the passer-by. He suggested some poetry in the situation by his title, "The Solitary Reaper." But when wondering of what she sings he says:

> "Will no one tell me what she sings?—
> Perhaps the plaintive numbers flow
> For old, unhappy, far-off things
> And battles long ago"—

then he contrives to carry over to every reader a suggestion of the mysterious beauty of the song. In like manner Keats appeals connotatively to all who have any poetry in their beings when he writes of the nightingale's song:

> "Perhaps the self-same song that found a path
> Through the sad heart of Ruth, when, sick for home,
> She stood in tears amid the alien corn;

The same that oft-times hath
Charm'd magic casements, opening on the foam
Of perilous seas, in faery lands forlorn."

It is possible, of course, that one may read these lines without getting from them any emotion whatever; but if he should, however clear the denotative meaning, however, good the articulation, enunciation, and pronunciation, the reading of this as literature is worthless.

The Process of Composition

That we may understand better what is necessary in appreciating literature we should understand somewhat the process by which it is composed. In the first place the author, whether poet or prose writer, must through his genius or through hard work see life in some of its phases more clearly than his fellow men do. Then this phase of life, whether of humanity or of nature, usually relates itself in his mind with his former experience, with his whole conception of life. This naturally fills him with such emotion that he wishes to share his feelings with others. And finally, that he may accomplish his end, he chooses just the form and the words that he judges will not only say what he means but also suggest what he feels.

Reading literature, then, demands first that one understand the bare meaning. This meaning recalls former experiences and associates them in such a way as to excite the imagination and finally to

awaken in the reader emotions similar to those that originally possessed the author. Clearly, then, if one is to read literature, he must secure from the printed page the thought and the feeling. If he is to read it aloud, how can he make others feel as the author did unless he himself do so first?

The Basis of Appreciative Reading

The fundamental requirement, then, for the appreciative oral reading of all literature is that the reader shall himself be filled with the emotion that possessed the author and that he has endeavored to convey through his work.

The last sentence contains the fundamental notion in all true reading of literature. But, just as there are hundreds of emotions—simple and complex, slightly felt and profound—so there will be a corresponding number of appeals to our literary sense. One piece of literature may move us to tears, another draw spontaneous laughter, and a third inspire us with the noblest of aims. In Browning's "How They Brought the Good News from Ghent to Aix" we first realize what a tremendous feat the horse accomplished with apparent appreciation of the importance of the errand, and then we admire him as a hero; in Southey's "Battle of Blenheim" we learn how much suffering is caused by war and how baseless is the admiration of it by those who make it possible and suffer most from it; Lowell's "First Snowfall" brings the tears to our eyes as we sympathize with the father whose little girl lies

under the snow; in Lanier's "Song of the Chattahoochee" are given us the pictures along the stream's course, the sound of its waters, and a suggestion of how it feels as it slips out of the mountains and down to the sea. Thus each poem centers about its own ideas and emotions. Each must be read in its own way; each must have its effect, which, of necessity, differs from all others.

The Whole and Its Details

Hence it is that often a piece of literature can not be appreciated at the first reading, however careful it may be. That may serve as a sort of preliminary survey, which must be followed by closer attention to details. It is the glory of true literature that, if the general view be had first, it will yield more and more pleasure as the reflective eye searches out its hidden wealth. But a formal recitation on detail after detail, without an understanding or an appreciation of what the whole poem is all about, usually deadens appreciation and enjoyment beyond hope of revival.

Such recitation on details is about as appreciative as a study of the single stones in a cathedral would be of the beauty of the building. It is not for a moment denied that the stones have interesting histories, wonderful structure, and a kind of beauty in themselves; however, each stone is used not for its own sake but for what it can contribute to the building as a whole. In like manner, words have interest in themselves, but they are usually written

into a poem for what contribution they can make to the dominant impression. The beauty and interest of the detail should be appreciated, but chiefly as contributory to a general effect. The study of literature as well as of architecture should begin and end with a general survey.

This constitutes one difficulty in the study of literature. Many readers who are bound by some "method," or "outline for study," rebel at being called on to find each time for themselves what emotion is dominant and to respond fittingly to the emotional appeal. Many, indeed, are frankly unable to do this; and so, of course, are unable to read literature. As has been said before, there is no appreciative reading of connotative material unless the reader contribute quite as much as the author.

Readers Vary

Not only does literature make a diversity of appeals, but it will have very different reactions upon readers. In the first place, readers differ widely in experience—both in extent and in intensity. Some have seen mountains and the ocean, for instance, and some have not. Some have suffered keenly from grief, while others have lived lives of sheltered happiness. Some are subject to violent fits of temper; others, still, move forward as calmly as the "precession of the equinoxes." And even among those who have apparently had the same experiences, there will be, upon reflection, the widest differences. Two men have seen mountains, but how

differently!—one with a bare recognition of big hills; the other with the unforgetting eye of appreciation, both of the whole grand picture and of the equally marvelous detail. Likewise two men have been bereaved in life. One submits to fate stolidly; the other suffers with indescribable pangs the "slings and arrows of outrageous fortune." And so with all experiences whatsoever, the reactions will vary with all men between the two extremes. This being true, no two readers will get exactly the same from any piece of literature. An understanding of this fact will make teaching more intelligent.

It must constantly be remembered that children have had relatively few experiences and most of these of a more of less superficial kind. The reading of literature will deepen their understanding of what they pass through and also give them a kind of vicarious experience that is extremely necessary in broadening life. But they cannot be expected to understand and appreciate numerous experiences that to the adult are every-day events. Literature of adult passions, for instance, or that filled with the ideas of immortality, can not possibly be read intelligently by a child. He may get something, some of the minor elements, from Coleridge's "Genevieve," Whittier's "Barefoot Boy," Browning's "Prospice," or even Eugene Field's "Little Boy Blue,"—but surely not that emotion which lies at the core of each poem. The words are simple enough, but the experiences that they present are utterly beyond children in the grades. Tennyson's

"Sir Galahad," on the other hand, presents many difficulties in diction, but the emotions at the heart of the poem are readily responded to by boys and girls in the upper grades. If a child reads literature sufficiently well from his own understanding, it must treat either of his own experiences or of such others as he can easily imagine and comprehend from what he has seen and done. This is one, but not the only, explanation why children often fail to like poems that seem to us very beautiful.

Then, too, men vary widely in their ability to recall through the imagination their experiences. In many cases of course, this is due, as noted before, to the different intensities of experiences. But there is also a great variation in the way experiences that are practically the same are relived. Several girls have been in a runaway. Years afterwards the incident is recalled by one as a hazy memory with no emotion; by another with great distinctness of detail, but with no emotion; two others feel almost the same physical fright and pain in recalling the incident that they felt at the time, yet one remembers the details minutely and the other with no exactness at all.

Reading Requires Time

Still another element enters into this imaginative appreciation—time. It takes time for the brain to sound profundities or appreciate subtleties of thought and for the imagination to recall the details of experiences, both physical and emotional. One

memory recalls another, and that in turn awakens a third which has lain asleep perhaps for years. Few minds can revivify the fringes of memory, if the term may be used, by a rapid or careless reading. What the author has written with careful and happy art must be read with care and leisure. Sometimes a stanza of four lines will require far more time than a whole novel. Tennyson's "Flower in the Crannied Wall" and Lowell's "Ode Recited at the Harvard Commemoration" are poems that require not only maturity but also much time for understanding and appreciation. Although the words of the first are all short and in themselves relatively simple, many people can not really *read* the poem in a whole lifetime. The hard core of sense at the center of the poem or story must be the same to all readers; but beyond that, varied experience, time, and imagination will afford a result that is peculiar for every one.

Images

Children in the grades especially should be trained in using their vivid imaginations, not only that their present but that their future reading also may be more pleasurable. A demand for "pictures," or "images," makes the child more curious, too, in his observation of the world about him; for in imagining he feels the need of accuracy concerning details that he may have overlooked or thought utterly needless before. Ask a child to draw a man's head, and the chances are that he must look to see if the ears extend above the eyebrows! Ask him to image a

picture suggested by the poem and he not only gets a better understanding of the poem, but he also is impressed by the notion that he must look more closely at everything that lies about him. It is important in every way that this habit be encouraged. For instance, in reading Tennyson's "Owl," we should at the line

> "And rarely smells the new-mown hay"

recall as clearly as possible the odor; and coming to the stanza:

> "I would mock thy chant anew;
> But I can not mimic it;
> Not a whit of thy tuwhoo,
> Thee to woo to thy tuwhit,
> Thee to woo to thy tuwhit,
> With a lengthened loud halloo—
> Tuwhoo, tuwhit, tuwhit, tuwhoo-o-o"

we should hear the owl, if we read the poem silently, and suggest his hooting if we read it aloud. Unless we have vivid sense images of the odor that rises from roast pig, of the pain in burnt fingers and the consequent impulsive action, and of the deliciousness of the roast flesh to the tongue, we shall not be able to read Charles Lamb's delightful "Dissertation upon Roast Pig" with full appreciation.

These imaginative images, we must remember, are not visual pictures only. They may result also, though probably in a less degree in most readers,

from each of the other senses as well. Illustrations have just been given of images of smell, hearing, taste, and touch. But by far the most mental images are visual: they bring up pictures to the mind's eye, varying in vividness according to several elements, chiefly the habit of visualizing that the reader has. This habit is far more easily fixed in childhood than at any other time; and a teacher of reading or literature who fails to give the imaging faculties exercise and encouragement is sadly derelict in duty. The habit will give pleasure to age, not merely in reading, but also in recalling scenes of earlier life.* In imaging exercises the teacher must be alert, for so far as their experiences have gone, children have extremely vivid images; and not infrequently they will vivify distinctly what appeals only to the intellect of an adult.

Images May Differ

It should be noted by the teacher that although the mental image of each person should be as definite as possible and stable, there are many cases in which it does not need to correspond, except in a very general way, with that of any other reader. In

* Halleck's "The Education of the Central Nervous System" (The Macmillan Co.) will be found helpful here. Contrary to what might be expected from the title, the book is very readable, especially if at first one omits the first four chapters, which are largely physiological, and begins with the chapter on "Environment and Training." In Chapter VIII are listed a number of experiments that not only would be instructive but also might furnish great amusement at some party. Every teacher and parent should read the whole book.

Longfellow's "Children's Hour," for instance, we have a good picture in the stanza:

> "From my study I see in the lamplight,
> Descending the broad hall stair,
> Grave Alice, and laughing Allegra,
> And Edith with golden hair."

Each person who reads this stanza appreciatively as literature sees the study of the poet, the staircase in the hall, and the three children, each clearly different from the other two. But the point is that one reader's picture would not necessarily satisfy another reader: one has his notion of how "grave Alice" looked; another pictures her in quite a different way. But each must have a picture that is clear to his own mind's eye.

In other passages, where the suggestions are even less definitely given than here, the pictures may differ so widely among several readers as to make us sometimes wonder if they were inspired by the same words. Of course some readers will have better imaginations, wider experience, better taste, and a true understanding of the poem. Their pictures will help all of us to understand the poem better, perhaps; yet it remains that oftentimes one's own picture, however crude, is the best one for him, with his understanding of the poem, to hold. It may be changed and improved, as indeed it is apt to be by a comparison with the others that are presented. But it is very rare when any other can or should be substituted for it.

Limits in Variation

The following lines from Tennyson, for instance, call up a more or less vivid picture in the imagination of every reader:

> "The splendor falls on castle walls
> And snowy summits old in story;
> The long light shakes across the lakes,
> And the wild cataract leaps in glory."

To read this passage appreciatively all readers must see the details mentioned, but they do not necessarily agree on the location or the image of the castle, the snowy summits, or the cataract. Good taste will to some extent govern the selection and arrangement of the details, as will the previous experience of each reader. All must agree, however, on the direction from which "the long light shakes," for the source of it is without doubt the setting sun. It is thus apparent that the same poem may sometimes stimulate quite different images in different readers, but that wherever there are restricting details they will serve to make the various images more nearly alike.

Translation

The author's intention is to awaken in each reader the emotion that he himself has deeply felt, and to that end all of his art is directed. It is evident that his results will, on account of the readers' varied experiences, taste, and care in reading, vary somewhat; but the variation must be within such limits as will effect the desired emotion, or the poem read

is not the poem that was written. Before readers can fully appreciate the emotion at the heart of a poem, they must understand the denotative meaning of the words used and must intelligently understand the references. It is hardly necessary to speak further of the first point, for more time is spent in the literature class in a sort of translating of the author's words than in doing anything else. We have all taken part in the recitation that consisted almost wholly of "What does this word mean?" "Tell me that in your own words." This is perhaps to some extent necessary, but it is not teaching literature: it is merely making a basis for such teaching.

References and Allusions

The matter of "references" requires intelligent discrimination. Many texts, especially some of those edited for high school use, demand that pupils shall spend most of their time in hunting up the full meanings of more or less obscure "references and allusions." This sometimes may be necessary, but at others it just as surely makes against appreciation of what the masterpiece really is intended to convey. In "The Bells," for instance, Poe says that the stars

> "seem to twinkle
> With a crystalline delight;
> Keeping time, time, time
> In a sort of Runic rhyme,
> To the tintinnabulation that so musically wells
> From the bells."

The word "Runic" may have had in Poe's mind some definite meaning, but it would be worse than futile to send pupils off to the cyclopedia to look up facts regarding runes. On the other hand, no one can read with any fulness of appreciation the end of Milton's "L'Allegro"—

> "That Orpheus' self may * * * hear
> Such strains as would have won the ear
> Of Pluto, to have quite set free
> His half-regained Eurydice"—

without knowing the beautiful myth of Orpheus. If a knowledge of reference or allusion adds to the joy of appreciation, it should by all means be looked up; if appreciation is had without this trouble, the time could probably be better spent on more important things. The Scylla of unnecessary and deadening work must be avoided as truly as the Charybdis of careless word-calling.

Contrast

Another device, besides references, used by authors to secure their ends is that of contrast. This is a principle effective in all arts, any impression appearing stronger when set off against its contrary. "Why rushed the discords in," asks Browning, "but that harmony should be prized?"—and, we might add, seem more harmonious? In literature this principle is used in a multitude of ways: a villain is introduced and the hero seems more noble; a storm

makes the subsequent starlight more beautiful; turmoil and conflict show how desirable calm is; a short sentence is doubly effective amid long ones; a pure sentiment seems nobler when opposed to wickedness; beauty is all the fairer for the beast at her side; and no silence is so deep as that following hard upon sound. Few pieces of literature contain a larger number of effective contrasts of various kinds than Coleridge's "Ancient Mariner." To see both things contrasted emphasizes each; to show through the voice the emphasis of each upon the other assures an effect on the hearer.

The Reader's Contribution

Pictures are needed in many ways in reading literature, varying with the passage in hand. We like to know how our heroes in literature look, what they wear, how their faces light up when they are spoken to, where the scene of the story is laid, what time of day or year it is, and so on infinitely. The reader who produces his own moving pictures as he reads has a vividness of impression, a subtlety of appreciation, and a keenness of enjoyment in certain fields of literature that no other kind of reader can know. Often the failure of a reader to contribute through his imagination anything from his own experience to the poem before him results in a lack of appreciation or even of understanding that causes him to make the absurd and self-betraying statement that "there is nothing in poetry." Professor Woodbury declares, somewhat fancifully perhaps, that the

act of reading is "the blending of two souls." Certain it is that there can be no true reading of literature without a hearty contribution of the reader's self.

In the oral reading of literary material, therefore, we see that there may be a good calling of the words, which, although it gives the mere sense, the denotative meaning, does not begin to exhaust or even to satisfy the reading of literature. Beyond this, the reader must make his imaginative contribution, must submit his flint to the steel of the author, before he finds the fire of inspiration. After he has reproduced in himself the images and the emotion which the author is attempting to convey through his poem or his story, then he can begin the attempt to give through his voice the same or similar images and emotions to his hearers.

Why Interpretations Differ

In true reading of literature, then, we must expect and be ready to account for quite different oral results sometimes from the same written words. In Shakespeare's "Macbeth," for instance, actors and readers differ so materially in their conception of Lady Macbeth's character that there are three very distinct readings of one sentence of two words (Act I., Scene VII., Line 59). Mrs. Jameson says that the actress "Mrs. Siddons adopted successively three different intonations in giving the words *we fail.* At first as a quick contemptuous interrogation. Afterwards with the note of admiration, and an

accent of indignant astonishment, laying the emphasis on *we.* Lastly, she fixed on what I am convinced is the true reading—*we fail,* with the simple period, modulating her voice to a deep, low, resolute tone, which settled the issue at once—as though she had said, 'If we fail, why then we fail, and all is over.' "

Consider the Child's View

In like manner children will gain different ideas or shades of meaning, sometimes strangely perverted, from the printed page; and it behooves the teacher to exercise great care in getting at the child's point of view always before offering criticism. It may be that the reader has expressed a perfectly valid interpretation of the passage, even though novel to the critic. And even if the interpretation be weak or wrong, the child must be brought to a different point of view before he can honestly and profitably adopt another manner of reading the passage. Here mere imitation is decidedly wrong.

It is very difficult for most people—teachers certainly no less than others—to maintain the open-mindedness that is demanded by the last paragraph. When there are two ways of solving an arithmetical problem, we have to look and consider; they are appeals to the intellect: but appeals to the taste we often feel to be different, though really, of course, they are not so. Many an excellent teacher, after reading and teaching a poem a number of times, has had pupils suggest by their reading an interpretation

that had never occurred to him before. When pupils and teacher both understand each other's interpretation, then it is possible and profitable to compare and discuss which is better, which comes nearer to the inner spirit of the poem. But even then we may not always demand exactly the same intonation and phrasing of the voice. There are often several ways of expressing the same thing. How, for instance, should one say "Good morning" when he is really cordial?

Why a Teacher Is Needed

The question naturally arises, if interpretation and expression are so variable, why is a teacher of literature needed at all? He is needed, among other reasons, first, because readers are not careful of even basic denotative reading. The children who merely go over words without a realization of their bare meaning are too common even when directed by a teacher; without guidance their number would be infinitely greater. Not only must there be a teacher to see that children get some basic meaning; he must see also that they get the right basic meaning. It is hardly to be expected that every child will read correctly George Eliot's sentence which says that Nancy Lammeter's "acquaintance with profane literature hardly went beyond the rhymes she had worked in her large sampler." A teacher is needed, in the second place, because children, and adults as well, are likely to confuse reading for sense and reading for feeling,—that is, denotative and conno-

tative reading. The teacher by any devices at his command must reproduce or awaken in his pupils the emotion that the author is attempting to convey.

A teacher of literature is needed, in the third place, because appreciation is contagious. If the teacher himself is full of enjoyment of what he tries to teach, the children are likely to enjoy it too. On the other hand, every teacher has experienced the deadening failure in attempting to present some "masterpiece" that did not at the time appeal to him. Hence it follows that it is almost essential to have appreciation before attempting to give it. But the process of appreciation is often slow: it takes time for suggestion to creep to its outposts. Consequently, another need for a teacher is that he shall by various devices keep his class on a piece of literature until the fulness of appreciation comes. It is a wise teacher who can do this and stop just short of exhaustion—both of subject-matter and of class.

Children—and to a less extent adults as well—are never so likely to enjoy a piece of literature as when they see some points of contact between it and themselves. If they see in it some situation in which they have been or hope to be; if they detect in it some ideal that satisfies a recognized need; if they imagine a likeness between some character and themselves, the masterpiece at once takes on an absorbing interest. The teacher, with his wider experience, his broader knowledge of life, and his acquaintance with his pupils, can make points of contact between the literature and his pupils that they might never

find, or only after a wasteful lapse of time. Here, then, is another need of a teacher of literature.

The final need that we shall mention is that from all the emotional elements in a piece of literature the teacher shall select the one to emphasize, the one that the author intended principally to convey. Before beginning the study of a selection with the class the teacher should have a clear and definite answer to this question, What is the one reason for asking the pupils to study this selection at this time? Not infrequently a reader is carried away by some minor element that really is intended to support the dominant impression. If the teacher has a proper understanding of the piece of literature, he can, particularly through his assignment, direct the children toward an appreciation of the effect as a whole. Then can follow the study of details, which, in turn, should be succeeded by a final view of the whole,—the dominant impression emphasized by all its supporting elements.

Dangers from a Teacher

Just as there are at least these six needs of a teacher in the literature class, so there are also dangers in having him there. Far too frequently a teacher tends to intrude himself between the masterpiece and the children; instead of being an interpreter, he becomes an obstacle. He makes himself, his thoughts and experiences and emotions, rather than the literature, the subject for study. Closely allied to this is the reading of more into the literature

than really is there, the extension or warping of the author's original suggestion to include the teacher's own ideas of what should be meant. This is a danger particularly from the enthusiastic teacher, for it is he who is most likely in his enjoyment to lose appreciation of the fact that it is the literature itself after all that is appealing to its readers.

A teacher of literature is failing in his duty, too, if he makes himself indispensable. The danger here, likewise, is from the enthusiastic teacher. He contributes so much to the recitations that they are enjoyed thoroughly the year through; and yet, when the pupils attempt to read independently they learn that they have not the power to find approximate enjoyment for themselves. The young teacher particularly needs to bear in mind that the literature period is not merely for enjoyment: it is for instruction as well. And even though the pupils may not cover so much ground, even though they may not go out day by day in so fine a glow, they really are getting what they come into the class for if they are learning to read for themselves, to find for themselves such enjoyment as will make a teacher unnecessary.

Finally, there is danger to a class in literature from a teacher who is ashamed of his own emotions. May we be delivered, one and all, from the teacher who gushes over what is to be taught! But deliverance may equally be prayed for from the teacher who will not confess to tears over "Drumsheugh's Love Story," who stifles his righteous sympathy

with Burns when he declares that "A man's a man for a' that," who cloaks his tenderness over the beauty of sky or sea or twilight star, who, in short, is ashamed to confess to the emotions that the literature is intended to arouse. This false modesty is easily explained, but it can not be excused in a teacher of literature. If the emotion is sincere and soundly based, it will be respected, and, moreover, it will make it easier for the pupils to react as they should to the stimulus of poem or story.

It has been assumed in the last paragraph that the teacher actually does feel the emotion that any particular piece of literature in hand was written to convey. If he does not, he has no business to be attempting to teach that piece of literature. Instead of being a stimulating medium, he will be an almost insuperable obstruction. Every teacher of literature knows from experience that when teaching what he does not enjoy, the lesson is almost sure to drag and be a dispiriting failure. The first essential, then, is for a teacher himself to enjoy before he attempts to present. Inasmuch as tastes are more or less variable, courses of study, then, should seldom prescribe exactly the same literature for every class and every teacher. Opportunity for election will increase the chances of pleasurable result.

Appreciative Criticism

It has been said before that it is difficult to define literature. All critics agree, however, that it must give pleasure. If, then, a literature class are not

enjoying their work, it is probable either that the selection is unsuited to them or that the teacher is emphasizing elements not strictly literary. Practically all criticism in literature classes of the first ten years of school should point children to an appreciation of the best, the enjoyable elements. It should seldom dwell upon, or even point out, the minor defects of workmanship. If the masterpiece has been selected for study, the assumption is that its merits far outweigh its demerits. It is easier, however, to dwell on defects, real or imagined, than it is to bring pupils to enjoy the happy fruits of genius; hence many teachers, especially when young and undirected, develop in their classes a spirit of carping criticism, which certainly does not make for enjoyment, either in young or in old. It may be interesting to know that this story is mathematically incorrect or that this poem is based upon an inaccurate historical report: but neither bit of information adds to enjoyment of the masterpiece. These matters may safely be left to more mature students or, when it is necessary for other reasons to call attention to them, the correction should be made not in the name of appreciation of literature but for the sake of general truth or whatever else makes the demand.

Legitimate Questions

What questions may be asked in the literature class? Those questions, it should be obvious, that lead to an appreciation on the part of the child of

the emotion that the author is trying to convey. The questions may be preliminary, concerning matters of translation or reference; they may lead toward making a personal connection between the pupils and the experience presented; they may direct the class toward a more complete appreciation of all that the author suggests: in short, they may do anything that results in enjoyment of the author's effort. It is difficult to see that any questions leading otherwhere are legitimate. The appreciation of the same piece of literature will vary according to many elements—mood, maturity, environment, and the like; hence no set of definite questions will be suitable for all teachers to follow, nor even for the same teacher to follow at different times with different classes. The only directions, therefore, that are really helpful are those that deal with general principles. Definite lesson outlines, like those which will be given in later chapters, may be suggestive and interesting as an application of the principles herein set forth; but before they can be used by other teachers they will need to be assimilated and then adapted to the needs of class and occasion.

Reading and Literature

The study of literature should, in conclusion, precede oral reading of literary material sufficiently for the reader to get at the heart of sense and the halo of feeling that surrounds it. Whatever the poem or the prose means to the reader, he must try to make his hearer understand by the skillful use of his voice.

He must not only say the words so that the sense is conveyed; he must by inflection and shading of the voice, by the very key in which he reads, by significant pauses and by hurrying, emphasis, or vigor, by slight gesture and facial expression,—in short, by every device at his command he must suggest to the hearer what the piece of literature means to him, particularly how it makes him feel. If through the voice one can produce or awaken in an audience the emotion that possessed the author and that he is endeavoring to convey through his writing, then that is successful oral reading of literature. But to do this one must first of all himself understand and appreciate what he wishes to read.

CHAPTER XIX

Literature in the Elementary Grades

The principles set forth in the preceding chapter are valueless, of course, unless they are practically applied in teaching. When it comes to the preparation of a definite lesson, the principles should be clearly in mind, and, more than that, should demand systematic application. What this is must, from the nature of poetry, vary considerably with the different types chosen for presentation; but many, perhaps most, lessons will follow some such plan as: 1. Preparation, 2. Presentation, 3. Relating to the children's selves, 4. Developing by various devices the connotation of the poem, 5. Deepening the impression; directing and refining the emotion, 6. Recalling by memory or otherwise for renewed pleasure.

Preparation

The preparation should be carefully thought out by the teacher. Knowing her children, she will know what words in the poem they do not understand at all, or that they understand only incompletely, what allusions to other stories they know or need to know, what atmosphere the poem will demand for its best reception, and finally, whether the children have had

and remember clearly the experiences set forth by the author. Knowing all these things, she must build her foundation for teaching the poem, preferably at some period preceding the actual presentation. By way of illustration, we may make an application to Robert Louis Stevenson's

MARCHING SONG*

Bring the comb and play upon it!
  Marching here we come!
Willie cocks his highland bonnet,
  Johnnie beats the drum.

Mary Jane commands the party,
  Peter leads the rear;
Feet in time, alert and hearty,
  Each a Grenadier!

All in the most martial manner
  Marching double-quick;
While the napkin, like a banner,
  Waves upon the stick!

Here's enough of fame and pillage,
  Great commander Jane!
Now that we've been round the village,
  Let's go home again.

Most children in the elementary grades will have an imperfect knowledge, if any, of *highland bonnet, leads the rear, alert, Grenadier, martial, double-*

* Used by permission of the publishers, Charles Scribner's Sons.

quick, bonnet, pillage, commander. How the meaning of these words should be taught the children depends on so many varying elements that it would be futile to give any definite directions which should be followed by all. An actual "highland bonnet" might be shown the children in connection with some story of the Scotch, a picture of one might be found in dictionary or history; but inasmuch as historical accuracy is not here required and by way of preparation for a later part of the lesson, the children might be set to making during the construction period "highland bonnets" or even cocked hats of paper. With this as with the other words and phrases, any device that will result in an interested acquiring of the new knowledge is legitimate. The phrase "Peter leads the rear," which no child is likely to appreciate at first, might well be left for the class to puzzle out for themselves during the reading: a pleasant sense of power follows such a mastery.

The more the children know of Scotch valor, of "Grenadiers," of brave deeds, and the like, the more quickly, of course, they will understand the poem and the more fully they will enjoy it when it is presented. Words and allusions may be explained and an appropriate atmosphere created at the same time by stories, songs, pictures, or marching games. And these last will also create or revivify the experience that the poem presents. All the preparation, it may be said, is done without, as a rule, the children's knowing what it is for. If the teacher can not make it

interesting and worth while of and for itself, she may, of course, frankly motivate it as preparation for a later reading lesson.

The younger the children the more help they will need before understanding the new and hard words. Not only must the teacher by various devices explain these words; she must also create occasions for the children to use them. This she may do chiefly through the use of pictures, games, and stories.

The wisest preparation for the teaching of a poem may begin days or even weeks ahead; it may be made during the period devoted to some other study or even casually during conversation. The point is that the more fully a reader understands words, the more quickly and fully will he acquire the thought and feeling expressed by them.

Following are some questions asked by one teacher by way of immediate preparation; the hard words had been taken care of in a previous lesson. These questions are given not as ideal; the same teacher would probably ask different ones with a different class at another time: but they may prove suggestive.

"Do you ever play marching? Do you like to? Show me how you march when you play soldier. (This to develop "Feet in time, alert and hearty.")

"What did the soldiers wear? Suppose we wear those paper hats we made yesterday. What else did they have? What could we use for a banner? What for our music?

"All right. Now, let's march. Where are you

going? What for? Ready: March! Now, Double-quick!

"What do soldiers fight for? (Develop here, "fame and pillage.") After soldiers get them, what do they do? Play that you have fame and pillage; now what shall we do? Well, let's go home again."

Presentation

The presentation was not made until the next day. Then the teacher herself read "in a most martial manner" Stevenson's poem, and as each phrase that had been used by the teacher the day before was read the children greeted it with smiles of recognition. With young children a poem should usually be presented by the teacher. In the first place she can by reading or recitation, preferably the latter, set a standard for the reading by the class. She can give correct pronunciations, the proper *tempo* or movement, and a better conception of the sense.

Relating to the Children's Selves

Much of the relating of the poem to the children's selves was done in the preparation for the "Marching Song." After the presentation the teacher asked: "Is this what you did yesterday? How did you like it? As I read the poem, did you imagine yourself one of the marchers? Who was the great commander? Who brought the comb and played upon it? Who beat the drum? Who carried the banner? Who led the rear? Who cocked the high-

land bonnets? How many soldiers must there be in this play? If there are more, what may they be?"

There is little enjoyment of literature by young or old unless they feel themselves related in some way to it. With small children this relating must usually be of the most direct kind: they are the actors in the drama, or they have been, or they wish to be. The more the Ego is involved, the more enjoyment there will be. The most appreciative reader of "The Land of Counterpane" imagines himself lying propped in bed playing with his leaden soldiers and ships and houses. It is interesting to turn through a collection of popular children's verse and note the frequent recurrence of the first person pronoun. Practically every poem in Stevenson's "Child's Garden of Verses" frankly centers about the Ego of the reader. A half-dozen of the better known ones begin:—

"In winter *I* get up at night."
"When *I* was down beside the sea."
"All night long and all the night,
When *my* mamma puts out the light."
"Up into the cherry tree
Who should climb but little *me?*"
"When *I* am grown to man's estate."
"*I* have a little shadow that goes in and out with *me.*"

Connotation

The connotation, too, has been partly taken care of by the preparation; in the recitation it must be developed as much further as the teacher thinks wise.

The importance of connotation in literature has been emphasized sufficiently, perhaps, in the preceding chapter. Unless the words of the "Marching Song" connote a great deal more than they actually say, they are merely an historical account of what some children once did. For the further connotation the teacher may use stories, references to previously acquired knowledge or experience of the children, pictures, action, imitative or original, and the spirited tone of the poem. Any device that extends the meaning of the words toward a fuller appreciation of the poem is legitimate.

The surest preparation on the part of the teacher for awakening the fulness of meaning, the connotation, of a poem, is for herself to become thoroughly appreciative of it. Any primary teacher should retain enough of childhood to enter joyously into the swinging spirit of the "Marching Song"; other poems, however, may make greater demands. Stevenson's "Rain," "Foreign Lands," and "Windy Nights," for instance, are so delicately expressive of the child spirit that many an "Olympian" never passes into the kingdom of appreciation. To do this she must surrender herself wholly to the imaginative spirit of the poems; she must allow herself to be taken back—rather than go back—to the golden age of childhood. She must feel child-like, not childish. Unless she can enter thus into the heart of the poem, she would better lay it aside and prepare something else to present to the class. She is intended to be a help, not an obstacle, to them.

Directing and Refining the Emotion

In the "Marching Song" there is little need for directing the natural feelings of the child, for they are likely to be right, a spontaneous and full enjoyment of concerted physical activity in another and, to the children, enviable field of life. Some refining of the emotions may be needed in the way of removing, so far as possible, all idea of the brutal side of the soldier: much may be said of the fame acquired through glorious deeds, little should be said of the pillage with its attendant cruelties.

With other poems this phase of the work may take on greater importance. The teacher's greater knowledge and better taste should determine what emotion the author was endeavoring to make dominant in the poem. When her decision and the natural feeling of the class are identical, she has no duty to perform here; but when, as is not infrequently the case, the children are filled by an emotion not meant to be aroused by the poems or by one that the author intended to be subordinate, then the teacher is challenged by a real problem. Children may enjoy a poem and still need help here, for unless they have the enjoyment that the author had, they are not, in the truest sense, reading what he wrote. A teacher should be exceedingly careful to respect the feelings, however perverted, that are aroused in a class by a piece of literature: her own feeling may be the ideal one, but it can not be immediately substituted. That would lead to insincerity and a consequent lack

of real appreciation. Hence the problem in this phase of teaching is how to lead the children to change for themselves the emotion that they may have for the one that the author is attempting to convey.

More can and should be done to deepen the impression. Readers young and old forget even very pleasurable experiences unless the impression is repeated over and over or deepened in other ways. The impression has been made first through the teacher's reading: it can be repeated by the children's telling back all that they remember of the story; by their dramatizing phrases, like

> "Willie cocks his highland bonnet,"
> "Feet in time, alert and hearty,"
> "All in the most martial manner
> Marching double-quick;"

by their making illustrations in wash drawings or with pencil, colored crayons, or chalk, of passages like the third verse or the whole of the third stanza; by their modeling in clay or on the sand-table illustrations of phrases; and finally by a dramatization, where practicable, of the whole story.

After the literary appreciation of the poem is had, the impression can be further deepened by effective oral reading. This reading must, of course, convey not only the thought but the feeling as well. The teacher stimulates this by such criticisms as: "You don't make me want to march too," "Read that so

as to show me how you marched," "Are you thinking of the good time you had? Show it by the way you read."

After the oral reading may come the memorizing of the poem. This is not, as is so often thought, the end to be sought in teaching literature: it is merely a means of deepening the impression or of preparation for a later recall and review. If such a poem as the "Marching Song" has been well taught, if the teacher has on all possible occasions used the phrases of the poem itself, the children probably know it by the time the oral reading is finished. Care should be had that whenever the children recite the poem they do it with appreciative expression. That they may do this, the teacher should recall briefly the setting of the poem or what the children did in dramatizing it, before asking for a recitation.

Recall for Pleasure

Literature is largely, but not wholly, ineffective if it is read and forgotten. It is very likely to be forgotten unless it is recalled many times by the teacher, so many times that it will rise at the appropriate moment to interpret some experience in life. A mechanical recall is pleasurable for a while, in that it brings back the original pleasure; but that will rapidly diminish unless the teacher select appropriate moments for asking the children for the poem. Appropriate moments are usually those when the poem will either express some feelings that have

been stimulated in the children by other means, or when the poem will prepare for some experience that is imminent. The "Marching Song" might be recalled, for instance, after the children have had a marching game, after a story of war and adventure, and after they have seen a parade of soldiers. It may be used, likewise, in preparation for these things. Every now and then a child should be called on to choose and recite before the class, or even with the class, some poem that he particularly liked. And, finally, such a poem as the "Marching Song" may be used occasionally as a concert recitation to wake up a sleepy class on a dull afternoon.

Many other opportunities for the recall of a poem will doubtless occur to the fertile teacher. There is enough of the "peacock instinct" in most children to make them enjoy self-exhibition; so the class may be called on individually or collectively to recite before visitors or at parents' meetings the poems learned in regular recitations. Such recitation may sometimes be followed by a simple dramatization of the story.

That this recall may be effective, the teacher must have in mind what the children have studied previously, she must, preferably, select appropriate times for the reviews, and she must herself enter into the spirit of the poem each time it is reviewed.

Some poems studied in the schools have been set to music. When this is the case, the song may be used to deepen the impression of the poem, and also as a means of recall. But if this is to be effective,

the teacher must keep the thought and feeling of the poem prominently before the children, otherwise both literature and music suffer.* A charming setting of Stevenson's "Marching Song" has been made by DeKoven.†

Variation of the Plan

Such a lesson plan as has been outlined in this chapter is not at all rigid, but it is soundly based and consequently should be helpful in teaching many, probably most, poems. In some cases it may be wise to disregard it entirely, certainly when the poem is to be taught less thoroughly, as is sometimes desirable. Whenever it is used, the teacher must decide which of the six steps in the teaching need emphasis and which may be slighted. Sometimes, as suggested in the outline for the "Marching Song," one or more steps may be largely included in another. Anything in the teaching of literature is justifiable that succeeds in reproducing or awakening in the pupils the emotion that possessed the poet and that he is endeavoring to convey through his poem.

* See Farnsworth: Education Through Music. American Book Co., *passim.*

† This song is in Eleanor Smith's Modern Music Series, First Book. Silver, Burdett & Co. Miss Smith's musical settings for eight of Stevenson's poems are in Song Pictures. Clayton F. Summy Co. Price 50 cents.

CHAPTER XX

Literature in the Intermediate Grades

In the intermediate grades the consciousness of self, which has been surely developing, becomes more or less dominant. Everything tends to be thought in terms of self; and those elements of life that widen the horizon, that show possibilities of new kinds of activity, particularly physical, are extremely attractive. Consequently stories of heroism and adventure appeal strongly, to girls as well as to boys.

Myths and Legends.

This appetite must be satisfied. Unless the school furnishes the literary food that is craved, the children will find it in low and sometimes vicious forms. Inasmuch as the child mind is at this age not complex, it is gratified with the stories of primitive life, myths, legends, and ballads. Particularly suited for use in the intermediate grades are some of the classic myths and the stories of King Arthur and of Robin Hood. To those who object that these are not true, it must be answered that they are really more true than history; for, in more or less primitive minds, they have been continually modified by human interest, until they come to us essentially

true, even though treating of beings who never were. It is eternally true that youth, personified in our story by Theseus, when challenged by a difficult task strives and strives to accomplish it, that he has a strong heart to right the wrongs of the world, that he is helped by others because of his high purpose, and the like. And through such stories developing childhood sees ideals that pull it forward continuously into larger and higher spheres of life.

As Preparation for Later Reading

More than all this, the stories of gods and heroes must be known early so that they will become a part of the accumulated ideas by means of which the reader interprets other literature. The literature that the children will read during all the remainder of their lives is shot through with references to mythology. Whether these references adorn or dim the web depends almost wholly on this early training. Later in life when confronted by an allusion to Ariadne or Europa, a reader may carefully get from a book the bare facts or even the entire story, but he will surely miss the joy that comes from chancing on an allusion that recalls the time when he reveled on the hills of Helicon or with tensed muscle followed Robin Hood on his adventures. This spontaneous joy contributes as few other things can to the pleasure that the later literature gives. So the study of gods and heroes in the intermediate grades not only gives prompt return; it also stores up riches for the days to come.

Sense Images

The senses, which have been so keen in the elementary grades, will, unless exercised by the teacher, respond in the later years with less exact images when stimulated by literary symbol. This is probably due to the fact that percepts have become more complex, and hence the word "horse," for example, does not any more so promptly or so completely bring before the mind's eye the well-known family servant and friend. The word means more; it appeals to the physical senses less. But whatever the cause of the dimming of sense images, they are necessary in appreciating many passages of literature, and they can be kept active and made richer if they are systematically exercised. A teacher must be interested in developing the intellect of his pupils, of course; but he should keep alive for them also the prompt and complete use of their senses. This is particularly important in the intermediate grades; for if sense images are frequently demanded, there is likely to be set up a habit that will persist in more or less lively fashion all through life.

Extensive Reading

The chief emphasis in the intermediate grades is to fix good reading habits. That being true, suitable books should be furnished in numbers, and in class the teacher should know how to pass over minutiæ that will not add to the appreciation of the major elements in poem or story. In the story of Theseus,

for instance, there are a number of geography names. To know exactly where Troezene was will not add in the least to one's enjoyment of the story, and so it should be passed over without reference to map or history. In the last paragraph but one are a number of names of persons and things that are involved in the later history of Æthra. But for the appreciation of this particular story one does not need to know the details of any of the stories to which reference is made. These stories may be read or studied later with greater interest, perhaps, because of these references; but here they should be passed without study. Sometimes it is undoubtedly necessary for appreciative enjoyment that a reader shall refer to a map or follow up a reference. But that is not always the case.

Careless Habits

Having already learned how to get for themselves the thought from the printed page, children often in the intermediate grades read voraciously. If the subject-matter is fascinating, this is good, in that it of itself sets up good eye-movements. For the sake of tastes, the literature read should be of acceptable standards. And regarding reading itself, that habits of carelessness shall not be formed, there should be considerable demand for summaries and discussion. A child should go as fast as he pleases —and that, when the matter is interesting, is as fast as he can—provided he is getting the essence of what he goes over. Otherwise it is not reading. To be

sure that he does get substance, someone, as a rule parent or teacher must stimulate reproduction in oral or written form, analysis, discussion, or comparison with matter previously read. An ideal to be desired is that readers shall spend less time on the page and more time thinking and talking of what they got from it.

Reading at Home

Some oral reading should be regularly continued during the intermediate years. Preferably this should be done under supervision; but as the class period is crowded, the teacher has little time to give to this phase of the work. Here is where the home can help. Perhaps a large majority of parents give some time each day to assisting their children in the preparation of lessons. Not infrequently they hinder more than help the teacher of arithmetic, geography, or nature study. But every parent can help the teacher of oral reading by listening interestedly each day while the child reads aloud to him. The only demand that he needs to make is that the child read in a distinct, pleasant voice so as to give the sense of the passage.

The story taken for illustration in this chapter is the first part of Charles Kingsley's version of "Theseus," and hence should be considered as a mere introductory chapter for the adventures that come later. The entire story, with two similar ones, is found in Kingsley's "The Heroes; or Greek Fairy Tales," of which there are many editions. The

lesson is not presented so formally as that for the elementary grades; but all the steps set forth there are taken care of in the questions asked on this story. The emphasis in this lesson plan is on thorough and appreciative reading.

THESEUS

CHARLES KINGSLEY

Part I

How Theseus Lifted the Stone

Once upon a time there was a princess in Trœzene, Æthra, the daughter of Pittheus the king. She had one fair son, named Theseus, the bravest lad in all the land; and Æthra never smiled but when she looked at him, for her husband had forgotten her, and lived far away. And she used to go up to the mountain above Trœzene, to the temple of Poseidon, and sit there all day looking out across the bay, over Methana, to the purple peaks of Ægina, and the Attic shore beyond. And when Theseus was full fifteen years old, she took him up with her to the temple, and into the thickets of the grove which grew in the temple-yard. And she led him to a tall plane-tree, beneath whose shade grew arbutus, and lentisk, and purple heather-bushes. And there she sighed, and said, "Theseus, my son, go into that thicket, and you will find at the plane-tree foot a great flat stone; lift it, and bring me what lies underneath."

Then Theseus pushed his way in through the thick bushes, and saw that they had not been moved for many a year. And searching among their roots he found a great flat stone, all overgrown with ivy, and acanthus, and moss. He tried to lift it, but he could not. And he tried till the sweat ran down

his brow from heat, and the tears from his eyes for shame: but all was of no avail. And at last he came back to his mother, and said, "I have found the stone, but I cannot lift it; nor do I think that any man could in all Trœzene."

Then she sighed, and said, "The gods wait long; but they are just at last. Let it be for another year. The day may come you will be a stronger man than lives in all Trœzene."

Then she took him by the hand, and went into the temple and prayed, and came down again with Theseus to her home.

And when a full year was past, she led Theseus up again to the temple, and bade him lift the stone: but he could not.

Then she sighed, and said the same words again, and went down, and came again the next year; but Theseus could not lift the stone then, nor the year after; and he longed to ask his mother the meaning of that stone, and what might lie underneath it; but her face was so sad that he had not the heart to ask.

So he said to himself, "The day shall surely come when I will lift that stone, though no man in Trœzene can." And in order to grow strong he spent all his days in wrestling, and boxing, and hurling, and taming horses, and hunting the boar and the bull, and coursing goats and deer among the rocks, till upon all the mountains there was no hunter so swift as Theseus; and he killed Phæa, the wild sow of Crommyon, which wasted all the land; till all the people said, "Surely the gods are with the lad."

And when his eighteenth year was past, Æthra led him up again to the temple, and said, "Theseus, lift the stone this day, or never know who you are." And Theseus went into the thicket, and stood over the stone, and tugged at it; and it moved. Then his spirit swelled within him, and he said, "If I break my heart in my body, it shall up." And he tugged at it once more, and lifted it, and rolled it over with a shout.

And when he looked beneath it, on the ground lay a sword of bronze, with a hilt of glittering gold, and by it a pair of golden sandals; and he caught them up, and burst through the bushes like a wild boar, and leapt to his mother, holding them high above his head.

But when she saw them she wept long in silence, hiding her fair face in her shawl; and Theseus stood by her wondering, and wept also, he knew not why. And when she was tired of weeping, she lifted up her head, and laid her finger on her lips, and said, "Hide them in your bosom, Theseus my son, and come with me where we can look down upon the sea."

Then they went outside the sacred wall, and looked down over the bright blue sea; and Æthra said,—

"Do you see this land at our feet?"

And he said, "Yes, this is Trœzene, where I was born and bred."

And she said, "It is but a little land, barren and rocky, and looks toward the bleak northeast. Do you see that land beyond?"

"Yes; that is Attica, where the Athenian people dwell."

"That is a fair land and large, Theseus, my son; and it looks toward the sunny south; a land of olive-oil and honey, the joy of gods and men. For the gods have girdled it with mountains, whose veins are of pure silver, and their bones of marble white as snow; and there the hills are sweet with thyme and basil, and the meadows with violet and asphodel, and the nightingales sing all day in the thickets, by the side of ever-flowing streams. There are twelve towns well peopled, the homes of an ancient race, the children of Cecrops the serpent-king, the son of Mother Earth, who wear gold cicalas among the tresses of their golden hair; for like the cicalas they sprang from the earth, and like the cicalas they sing all day, rejoicing in the genial sun. What would you do, son Theseus, if you were king of such a land?"

Then Theseus stood astonished, as he looked across the broad bright sea, and saw the fair Attic shore from Sunium to Hymettus and Pentelicus, and all the mountain peaks which girdle Athens round. But Athens itself he could not see, for purple Ægina stood before it, midway across the sea.

Then his heart grew great within him, and he said, "If I were king of such a land, I would rule it wisely and well in wisdom and in might, that when I died all men might weep over my tomb, and cry, 'Alas for the shepherd of his people!'"

And Æthra smiled, and said, "Take, then, the sword and the sandals, and go to Ægeus, king of Athens, who lives on Pallas's hill, and say to him, 'The stone is lifted, but whose is the pledge beneath it?' Then show him the sword and the sandals, and take what the gods shall send."

But Theseus wept—"Shall I leave you, O my mother?"

But she answered, "Weep not for me. That which is fated must be; and grief is easy to those who do naught but grieve. Full of sorrow was my youth, and full of sorrow my womanhood. Full of sorrow was my youth for Bellerophon, the slayer of the Chimæra, whom my father drove away by treason; and full of sorrow my womanhood for thy treacherous father and for thee; and full of sorrow my old age will be (for I see my fate in dreams) when the sons of the Swan shall carry me captive to the hollow vale of Eurotas, till I sail across the seas a slave, the handmaid of Helen, the pest of Greece. Yet shall I be avenged when the golden-haired heroes sail against Troy, and sack the palaces of Ilium; then my son shall set me free from thraldom, and I shall hear the tale of Theseus's fame. Yet beyond that I see new sorrows; but I can bear them as I have borne the past."

Then she kissed Theseus, and wept over him; and went into the temple, and Theseus saw her no more.

Preparation

As this is a story of Greece, there are a number of proper names that will be new and strange to the children. The recognition and pronunciation of these names, as well as of other hard words, should be taken care of before the story is undertaken. The words should be placed on the board and, while the children look at them, pronounced slowly and distinctly. Then word by word, following the teacher, the class should pronounce them. Finally come the drills. These should be short, not more than one or two minutes at the outside, sharp, and exact. When the children can recognize and pronounce the words easily, they are ready to read the story.

Presentation

The first reading may be in full or in part by the teacher; a silent reading lesson, the teacher directing it by the devices suggested on pages 264-265; or at home, in preparation for a recitation the next day. If the pupils are first to read the story by themselves, they will be helped by a few directions or questions which will show them what the teacher particularly wishes them to get. For instance, in this story of Theseus, the teacher might say: "I wish you to find out from your reading this evening who Theseus was, what task his mother set him at, and how he prepared himself for it." Or the teacher might tell the class that this story is similar to one that they had read before and liked, and therefore

that he wishes them to answer some questions that would connect the two stories in their minds.

Detailed Directive Questions

In that the children, however hard they try, will not have read the story thoroughly and will forget even what they have read unless it is impressed on their minds by some means, it is necessary at the recitation period to ask them a number of very detailed questions. These questions should not all demand mere reproduction of the story,—in fact, few questions of that nature should be asked at all, and then only in preparation for others that will lead to better literary appreciation. The other questions will direct and stimulate the feelings of the class, will relate them to the story, preferably by making them get through their imaginations into Theseus' shoes, will develop the connotative meaning of certain words or phrases, particularly of certain situations and deeds,—the other questions and comments will, in short, attempt to reproduce in the children the emotion that this story has stimulated in mankind since the world was young.

For the first recitation on this story of Theseus, the teacher may ask the children to read over to themselves the first paragraph. Then, both by way of testing the thoroughness of their reading and also by way of instruction in appreciation, he may ask some such questions as follows: "Whom is this paragraph about? What kind of a son had she? Don't you think that should have made her happy?

Why, then, was she unhappy? How did she spend her days? What do you suppose she thought about? When Theseus was fifteen years old, where did his mother take him? What kind of a place was it? How do you suppose it made him feel? What did he think and how did he feel when he heard his mother's command? How should you have felt?"

The second paragraph should then be read before the teacher asks: "With what spirit do you suppose Theseus pushed through the undergrowth? How did he probably feel when at first he saw no stone? and then when he found it? How did he try at first to lift it? and then? Why did the tears come? How should you have felt when, having failed, you had to go back to Æthra? What probably made Theseus feel particularly sorry to make such a report to her? What was there to comfort him? What do you suppose he expected his mother to say or do? Do you think Theseus had any determination in his heart? Why do you think so?"

Larger Directive Questions

The following suggestive questions are less detailed than those in the preceding paragraphs. Their purpose is to make the pupils think for themselves, put themselves into the situations, and feel as Theseus did. Frequently pupils should be called on to justify their answers by citing something in the story.

"Can you imagine why Æthra was so anxious to have Theseus turn over the stone? How did she feel

when he failed? Account for what she did then. What do the repeated attempts show?

"What did his mother's persistence inspire Theseus to do? Do you imagine there were interesting stories about his killing of Phæa and his other adventures? When he was eighteen, how did his mother stir him to his best effort? Imagine his feelings when he succeeded. What do you think caused his mother to weep?

"Imagine the scene in which Æthra shows Attica to Theseus? What makes it so solemn? Describe Attica as you remember it from what you read. What impressed you most? Now read the description aloud. What does it add to the description that you gave?

"What feelings do you suppose came to Theseus as he looked across the sea at Attica and heard what his mother said? How should you feel to be offered the rule of such a land? What do you think of the answer Theseus gave to his mother's questions? What did Æthra think of it? Why did sne smile?

"From the instructions that Æthra gives Theseus and from other parts of the story, can you guess who Ægeus is? and why Theseus is to take the sword and sandals to him? Whom should you like him to be? Does Theseus suspect Ægeus to be any more to him than a great king? Why do you suppose Theseus does not question his mother about the meaning of the message and the need for the errand? What does the question he asks make you think of him?

"From all that Æthra says in answer, what facts of her life, present and past, can you gather? Do the incidents that she suggests sound interesting? Shall we stop now to read of them? or is there something else you would rather hear? What of her prophecy would make Theseus hate still more to leave her? What would urge him forward?

In Summary

"In summary, what does this part of the story make you think of Theseus? Should you like to see him succeed? Are you interested enough in him to read the rest of the story? What kind of adventures are you prepared to expect? Do you think Theseus will take an important part in them? In what ways is he worthy to be a hero?"

In conclusion, one query the teacher should make to himself about each of these questions or any that he may use in teaching a poem: What will this question do toward leading the class to understand and enjoy better this and all future reading?

CHAPTER XXI

Literature in the Grammar Grades

The principles outlined and illustrated in the previous chapters are all applicable to the work in the grammar grades, but there the teacher is likely to use a greater variety of approaches to the desired end than in any of the earlier grades. By the time the children are twelve to fourteen years old they have acquired very definite interests of their own and are not so easily led to any element whatsoever by their teacher. Consequently he wisely attacks a new piece of literature at a point where the class already see, or can easily be made to see, a contact with their own selves.

Judgment Increasingly Involved

In the upper grades the judgment of the children is called for increasingly: what do they think about this or that? What would they have done? How do they judge between these alternatives? Why did the author say this or make the hero do that? The interest of children at this age in æsthetics is not naturally keen, but it is time for them to have their attention turned somewhat to form. In some schools considerable imitative writing is demanded. Where

the teacher himself can do imitative writing, is enthusiastic, and has good taste, very pleasing results are often obtained. If the children can do this work successfully, through their efforts to write ballads, fables, and the like, they learn more of form than the teacher is likely to teach them by any other means. But appreciative enjoyment adequate to the age can be had without very much knowledge of form.

Discrimination

Everywhere in literature work the emphasis, as has been said before, should be on appreciation of the excellence; in the lower grades, in fact, nothing whatever should be said about defects. But in the upper grades, where the children are reading so promiscuously for themselves, there should be an effort to make them somewhat discriminating; they should not think that because a poem or story is in print it is perfect. The teacher should determine what weak elements in their reading are making appeals to the children; and then, by contrasting these with similar elements that are acceptable, show the difference. The yellow-back detective story is interesting but not good literature: contrast with that Stevenson's "Treasure Island." A ribald set of verses is amusing but certainly poor trash: read for a contrast some of Holmes's poems. When attempting this, the teacher must be sure to show that the real literature is truly better: his saying so or quoting some critic on the subject will not convince the pupils, and the development of their sense of appreciation

is, after all, the purpose of any such exercise. If a teacher is not himself sure of the difference between what is usually called "trash" and real literature, or if he can not find an illustration of true merit, he would better leave the class to the tedious and uncertain development of their sense of discrimination through reading and growth.

A Lesson Outlined

Browning's "How They Brought the Good News from Ghent to Aix" * has been chosen for the illustration of how a poem may be taught to grammar grade children. This poem is sometimes used as early as the fifth grade; but the following lesson plan is for somewhat older children. Attention must again be called to the fact that this is not the only way of presenting the poem: it is one way of bringing out certain points which, it is believed, lead grammar grade children to a better appreciation of literature. It will be noted that here no formal outline, as in the elementary grade work, is followed. The teacher is supposed to see to it that the class independently look up words whose meaning or pronunciation they do not know,—indeed, by this time they should have had this habit formed from the work in the lower grades. Throughout this lesson plan an attempt is made to lead the class to see not only

* The general plan and many of the questions used in the following pages are taken by kind permission of the publisher from "Penny Classics," No. 197, edited by Thomas H. Briggs. C. M. Parker, Taylorville, Ill.

certain effects, but also how these effects are secured, —in other words, to appreciate some of the simpler devices used by the artist to secure his effects. Every point discussed, every question asked has its place in a complete plan leading toward intelligent appreciation. Before asking his class any questions on the following pages, a teacher should see what bearing it has on the understanding and appreciation of the poem as a whole. If he does not see that, he would better pass to another topic.

How They Brought the Good News From Ghent to Aix

(16—.)

ROBERT BROWNING

I

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
"Good speed!" cried the watch, as the gate-bolts undrew;
"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

II

Not a word to each other; we kept the great pace
Neck by neck, stride by stride, never changing our place;
I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right,
Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

III

'Twas moonset at starting; but while we drew near
Lokeren, the cocks crew and twilight dawned clear;
At Boom, a great yellow star came out to see;
At Düffeld, 'twas morning as plain as could be;
And from Mecheln church-steeple we heard the half-chime,
So Joris broke silence with, "Yet there is time!"

IV

At Aershot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare through the mist at us galloping past,
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray:

V

And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence,—ever that glance
O'er its white edge at me, his own master, askance!
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

VI

By Hasselt, Dirck groaned; and cried Joris, "Stay spur!
Your Roos galloped bravely, the fault's not in her,
We'll remember at Aix"—for one heard the quick wheeze
Of her chest, saw the stretched neck and staggering knees,
And sunk tail, and horrible heave of the flank,
As down on her haunches she shuddered and sank.

VII

So, we were left galloping, Joris and I,
Past Looz and past Tongres, no cloud in the sky;
The broad sun above laughed a pitiless laugh,
'Neath our feet broke the brittle bright stubble like chaff;
Till over by Dalhem a dome-spire sprang white,
And "Gallop," gasped Joris, "for Aix is in sight!"

VIII

"How they'll greet us!"—and all in a moment his roan
Rolled neck and croup over, lay dead as a stone;
And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her fate,
With his nostrils, like pits full of blood to the brim,
And with circles of red for his eye-sockets' rim.

IX

Then I cast loose my buffcoat, each holster let fall,
Shook off both my jack-boots, let go belt and all,
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet-name, my horse without peer;
Clapped my hands, laughed and sang, any noise, bad or good,
Till at length into Aix Roland galloped and stood.

X

And all I remember is—friends flocking round
As I sat with his head 'twixt my knees on the ground;
And no voice but was praising this Roland of mine,
As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from Ghent.

Rhythm

If the children have little or no knowledge of rhythm and meter, they may be introduced to the subject before the presentation of the poem by such questions as:—

"Did you ever hear a horse galloping down the road? Perhaps you were in bed and everything was quiet. Think how it sounded. Was it a steady, swinging gallop into which the horse had settled when he knew that he had a long journey before him? Can you tell me how that would sound?"

The children are likely by hands and feet and mouth to give a pretty good imitation of the rhythm of the hoof beats. When they are filled with this rhythm, several pupils having given their illustration, the teacher may ask: "Does it sound like this?" and then read with strong emphasis:—

"I *sprang* to the *stir*-rup, and *Jor*-is, and *he;*
I *gal*-loped, Dirck *gal*-loped, we *gal*-loped all *three;*
'Good *speed!*' cried the *watch,* as the *gate*-bolts un-*drew;*
'Speed!' *ech*-oed the *wall* to us *gal*-loping *through;*
Be-*hind* shut the *post*-ern, the *lights* sank to *rest,*
And *in*-to the *mid*-night we *gal*-loped a-*breast.*"

"Read this stanza just as I did. Think of what you are reading, but try especially to make us hear the galloping of the horses." After enough children have read, strongly emphasizing the rhythm, the teacher may give by way of assignment:

"In preparation for tomorrow's lesson, try to read

the whole poem through in this way. If you find any passages that you can not read in the rhythm of the gallop, see if you can find a reason for the change. Then read those passages as you think they ought to be read."

When the children return to class the next day all will have found the different movement in stanzas VI. and VIII., and some will have detected less obvious variations, as in the second verse of stanza II. Attention should not be forced to subtle variations; if the class see the reason for the major ones, they are prepared for subsequent appreciation of variations in metrical form.

Contrasts

It would be well for the teacher to quote several passages illustrative of other movements, such as:—

"Dosn't thou 'ear my 'erse's legs, as they canters awaäy?
Proputty, proputty, proputty—that's what I 'ears 'em saäy.
Proputty, proputty, proputty."

"Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on
My soul in agony."

"When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow;
Not so, when swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the main."

"The moan of doves in immemorial elms,
The murmur of innumerable bees."

And after these illustrations he should assign for reading or study one or more other poems in which the rhythm is obvious and especially helpful in expressing the thought and feeling. Scott's "Oh! young Lochinvar is come out of the west," from "Marmion," Walter Thornburg's "The Cavalier's Escape," and Browning's "Cavalier Tunes" are good for this purpose. Other good poems of horses and rides are: Bret Harte's "Chiquita," Cowper's "John Gilpin," Longfellow's "Paul Revere's Ride," and Reade's "Sheridan's Ride."

Importance of the Ride

Through this introduction the class have gained not only some understanding of one use of rhythm; they have also acquired the story and a preparation for later study. To use immediately something of what has been learned, the teacher may ask next: "Do you think the errand for which this ride was taken was urgent? Give me all the reasons you have for thinking so." Among the numerous answers—a teacher should be content with no fewer than a dozen—will of course be that the urgency of the errand is emphasized by the continued galloping of the horses. And here the teacher should call attention to the fact that immediately after each interruption, as in stanzas VI. and VIII., the movement is immediately resumed.

Such directions as last given serve a double purpose: they develop one element of appreciation and they also send the class back and back again to the

poem. Repeated readings or references to the poem, provided the class are kept interested, will necessarily result in a better understanding and a deepened impression.

The Time Setting

If the question of why horses were used to send a message apparently so important has not been raised, an interesting assignment will be: "When was this ride taken?" Some pupils—and teachers, too, alas!—will incline immediately to hunt a history to find the answer; but this is a case, one will on a moment's reflection see, where the historical setting, even if there were one, would not help us in the least to enjoy the poem. Browning once wrote to an inquirer:

> "There is no sort of historical foundation for the poem about 'Good News from Ghent.' I wrote it under the bulwark of a vessel, off the African coast, after I had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse 'York,' then in my stable at home."

Reference to histories, then, being barred, sharp eyes will soon note the (16—) immediately under the title. "Why does Browning give us the century in which the ride was taken?" If this question does not develop a satisfactory answer, it may be followed by another: "How would an important message be sent today?" And when the children have listed the numerous more effective means that we now have, they will probably need little help in seeing that if

the ride was taken before the invention of telegraph, heliograph, airships, and the like, then the best means was the one chosen.

Very naturally involved in this discussion is the question: "Why did the author give the date vaguely as 16—, instead of 1624 or some other definite year?" If some pupil asks the question, as he is likely to do, he may be asked in return: "If you saw a definite date, like 1689, below the title, what would it make you want to know?" This should lead all to see that the author's purpose was to set the ride far enough back in time to make horses necessary and yet not to turn the attention strongly toward any especial year, which would suggest an actual ride and its historical setting.

Who Is the Hero?

The question "Who is the hero?" can be easily answered; but a justification of the answer, which should be required, will develop the many means that the author has taken to emphasize Roland. The chief reason why the horse is the hero, his intelligent understanding of the importance of his errand as set forth in stanza V., should be made prominent. If the class fail of their own accord to find this, they may be led to see it by such a question as, "If the good news had been sent by an automobile, who would be the hero? What makes the difference between an effective machine and Roland?"

"Why are there three horses and riders in the story? See what would necessarily be omitted from

the poem if there were two; only one. Why, then, were not ten or twenty horses and riders sent?" Perhaps from these questions the class will be led to see that the contrast of Roland with the two horses who fell makes him seem even more heroic: the author had to choose a number large enough to emphasize Roland by contrast when the others fell and yet not so large as to make the impression confusing or the dropping out of companion horses monotonous and hence ineffective. Note how the author subordinates the other horses—the small number of lines devoted to them; one named once, the other not at all; and the like.

References

As good an illustration as may be needed of futile "references" is found in this poem. One who does not discriminate says at once, "Look up on a map all the towns mentioned." But why? Surely tracing the ride town by town, even if adequate maps are at hand, will add little or nothing to the appreciation of the poem. Why, then, it may be retorted, does Browning mention all these towns, eleven of them? And this is a good question, a particularly good question to assign a class who have not been led through hunting up many references to believe that to be the true end of the study of literature. If the children can not answer the question—at least one fifth grade class did it satisfactorily,—they may be led toward the answer by other questions: "How far do you think the men rode? What makes you think that?"

Here the impression of distance is of far more importance than a knowledge of the exact number of miles. A vivid sense of the tedium and discomforts of a journey makes one appreciate its length far better than a statement of how many miles the journey covered. If the children try to name eleven consecutive towns on the railroad, they will get some understanding of the impression of distance. "What became of Roos? Of the unnamed horse? How many towns did Roland pass through? When did he reach Aix? What was his condition?" If these questions do not effect an appreciation of the great distance traveled, surely no mere statement of the number of miles will be of any avail.

Appeals Through Sense Images

By a very few words Browning has the wonderful power of suggesting to our minds vivid sense images. If a class are to appreciate the heroism of this bringing the good news from Ghent to Aix, they must go all the way,—preferably each reader must in imagination be one of the riders; and in taking this mighty journey each one must see what the riders saw and feel what they felt. A very definite set of images is suggested in preparation for the ride itself. One student wrote: "It is midnight, and as with a feeling of excitement I step through the door out into the street I feel the chill air. A moment I look across the narrow street and above the quaint houses opposite at the stars and the setting moon. But immediately I hear the sound of horses' feet, and

around the corner come two men with three horses. All at once I am filled with a quiet spirit of determination to carry the good news through to Aix. Without a word one of the men hands me the bridle of a restless horse. We spring into the saddles, and the journey that means so much to our sister city is begun."

This description, as will be readily seen, is developed after a reading of the entire poem, partly from details given here and there and partly from the imagination. The details added by an active fancy are always interesting. When one boy spoke of galloping through the street (Note the singular.) of a little town and seeing the people on the porch of the post-office, and when another described some of the people in the pressing crowd at Aix, there was proof positive that their imaginations were at work, that they had identified themselves with the rider of Roland and had seen and felt what he had experienced. Fulness and sincerity of imagery will develop only when the atmosphere of the class is kept healthy, when much carefully directed practice is given, and from the stimulation of the images described by others. But it is surprising always what pleasing results come from even a small amount of regularly bestowed attention. The better the imagery, as a rule, the better the identification of self with the incident, and hence the more complete the appreciation. Imagery will give greater enjoyment all through the poem; it is absolutely necessary in such passages as III. 2-5; IV. 1-3, 4-6.

Outline and Suggestive Questions

Other questions that will stimulate thought and send the class back and back again to the poem are: "Who tells this story? When, do you think? to whom? Invent a situation in which he may spin his yarn. Be sure that this situation is appropriate and that the setting is suitable to the man and the story. Why does he begin so abruptly? Do you think there has been any talk before he begins this story? If so, what?

"Is the story underlying the poem told clearly? If not, why do you think the author left so many things uncertain? Can you supply from your imagination the details? Be sure they do not contradict anything in the poem. Who sends the message? to whom? Were they friends or enemies? Where are the enemy? Why was Aix in a state of starvation? What was the message? Was the ride important? Why do you think so? Is the close of the poem satisfactory? Do you know whether Roland lives or dies? Would either his living or dying affect our opinion of his brave gallop?" Several of these questions can not be definitely answered; but they provide interesting exercise for the imaginative and critical faculties. Out of the discussion should come an appreciation of the author's art of leaving out and of vaguely sketching in a satisfactory background; besides this, the essential theme of the story should stand out more prominently: Roland's magnificent physical courage and intelligent co-operation with his master.

For those who at any time feel pity instead of admiration for the horse, it is well to quote from a letter written in 1845, by Elizabeth Barrett, who the next year married Robert Browning:

"Then 'The Ride'—with that touch of natural feeling at the end, to prove that it was not in brutal carelessness that the poor horse was driven through all that suffering—yes, and how that one touch of softness acts back upon the energy and resolution and exalts them both, instead of weakening anything!"

Reading the Poem.

There is very little argument in favor of having a class memorize such a poem as "How They Brought the Good News"; but they should at the end of the literary study spend at least one period in the oral reading of the poem. This reading should not be so strongly rhythmical as that directed at the first of the study, but it should have that rhythm as a basis ever present in the mind's ear. Every variation should have a reason, which the literary study has prepared. It is frequently charged, and with justice, that oral reading in the upper grades is poor; it will not be discouraging, however, if it receives an amount of preparation and attention similar to that bestowed in the earlier years.

CHAPTER XXII

Sight Reading

Sight reading is about the hardest kind of thought-getting that children attempt. If one is inclined to doubt this statement, it would be well for him to recall his own experience in the sight-reading of some foreign language or even in English if the subject-matter is difficult or the words unusual. First comes the painful calling of words, without sentence melody or understanding of the content. Then, with more practice, will come some fluency of articulation, with a hazy perception of the meaning. And finally, for the best readers, results the rare ability to read at sight with apparently the same rapidity, clearness, and comprehension as when reading pages that have been previously studied. The child or the ordinary reader can not be expected to do this.

Material for Practice

Indeed, in the sight reading of literature it is exceedingly rare that anything can be done in the way of interpretation other than indicating the tone of the poem—whether it is serious or humorous, and the like—through the voice. Certainly no more, even if so much, should be demanded. Consequently,

practice in sight-reading should be confined to such material as is denotative, the meaning of which is exact and on the surface so that it can be quickly grasped. This requires little of the oral reader except a good utterance of the words. Such material is the ordinary newspaper article and the like.

A steady insistence on thought-getting from the first grade on will greatly facilitate sight reading later. By the methods presented in this book the child learns to recognize units of thought and expression and to retain them in mind until utterance is complete. Now must be added to this the oral expression of a unit of thought while the eye is running ahead and registering one or more new ones. Very simple practice in sight-reading, where the child reads new sentences composed of the words in his limited reading vocabulary, begins as early as the first grade; but it is in the upper grammar grades that it should be given special attention.

The Voice Follows the Eye

Huey* says:

"The full utterance of the phrases and sentences as such follows at a considerable distance behind the eye, a variable distance that is greater as the reading is faster, but depends also on other factors than rate." He quotes Dr. Quantz as reporting from his experiments: "When the reader is pronouncing a word at the beginning of a line, the eye is on the average 7.4 words in advance of the voice; in the middle, 5.1 words; and at the end, 3.8, giving an average of 5.4 words

* The Psychology and Pedagogy of Reading, pp. 145-6.

The space between is thus very elastic, expanding and contracting with each line, but with a uniform regularity—except, indeed, where special conditions are introduced; an unfamiliar word, for instance, would decrease the distance to zero, or a familiar phrase might increase it to a dozen words. After the long pause a period allows, the eye lengthens its lead of the voice."

Quantz thinks that a certain considerable distance between eye and voice is a condition of intelligent and intelligible reading, as it affords time for the brain to grasp at least a part of the idea before the mouth utters the words. It seems that practice in sight-reading should be of considerable value in reading of all kinds, as it stimulates the pace of the eye and affords practice in grasping groups of words that contain units of thought.

Practical Suggestions

Be sure in the early exercises that the material is easy for the child, especially that it contains no words that he does not know and can not easily recognize. Material can be easily secured from the newspapers or from reading books of a grade or two lower than that in which the child is working at the time of the exercise. At first, let him read slowly, if need be, gradually increasing the speed. But he should never be permitted to read faster than he can assimilate the thought. When the sight-reader finishes the part assigned him, or at any other point, he should be asked to give in his own words the sense of the matter. And he must be

made to feel that, unless he can do this, he has failed, however rapidly he has gone. If the sight reading be oral, he must get the sense himself and also cause his hearer to get it. The hearer may get the meaning even though the reader fail to get it; but that is to the former's credit, not to the latter's. Every possible discouragement should be given to the all-too-common habit of going over words, silently or aloud, without getting the ideas that they were written to convey.

When sight reading is hard for a child to do, the sense of the paragraph may even in a general way be given him, so that he may more rapidly recognize the thought units. The primary aim is that he shall form the habit of sending the eye forward regularly to report new groups of words while the mind is comprehending and the mouth reporting what the eye has passed over. The exercise should be pursued with regularity, its difficulty being increased gradually by more difficult material, by an insistence on more speed, and by requirements that the sense be better given through the voice, if the reading be oral. After all, as Mrs. Martin said before the National Educational Association in 1874, "The true test is not the ability to read a set piece with rhetorical effect, but the power to read at sight and continuously, without effort, prose or verse within the capacity of the reader's understanding."

CHAPTER XXIII

Silent Reading

The open and most inviting field in education today seems to be that of silent reading. Although it is the kind of reading done almost exclusively after school days, it is given special attention by only an occasional teacher, and by him experimentally, for there is little agreement as to what should be done in training for this kind of work. Psychologists and professors of education are just now beginning to get results which promise to be helpful.

The Ends and Aims

Silent reading, we may define again, is securing the thought through the eye from the printed page. So it differs little from the fundamental principle emphasized all through these pages—*thought getting;* but it rigidly excludes the other elements, which enter into oral reading and the reading of literature. It is merely informational. And to read well silently one must be able to read rapidly, to change his pace as the difficulty of the subject-matter requires, and be able to summarize with some accuracy what he has gone over.

Reading, in this sense, should mean the getting from the printed page what one does not know

beforehand or what he aims to find out. Everything else is unimportant. As Superintendent F. E. Spaulding, a pioneer in this field, has well said:*

"When one reads a selection for the sake of the information it contains, he may want all the facts, or only the most important facts, or the argument, or the trend of thought; he may want certain facts, or he may want simply to determine whether certain facts are there or not. Each of these distinct purposes requires that the selection be read in a way adapted to the end sought.

Variation in Pace

It has been found by many experimenters, and may be verified by any teacher, that children vary among themselves greatly in their pace in reading; that they read everything, from the newspaper to the highest literature, at about the same pace; and that there is practically no relation between rapidity and retentiveness, some rapid readers being the most retentive and some the least.

It is no uncommon thing to find in an ordinary class some pupils who read three times as fast as others. In one class a girl read one hundred fifty-six pages of a book in an hour; another pupil in the same class, sixteen pages of the same book in the same length of time. It will be obvious that the word "read" is used somewhat loosely, for the girl could answer every question asked about what she

* Preventing and Correcting Defective Reading.

had read; the other pupil recalled practically nothing. On the other hand, one pupil who "read" one hundred thirty-five pages of the book, recalled little of the story; whereas another pupil who read twenty-five pages retained practically all of it.

These data awaken a teacher to the importance of the matter. What would it not mean if each pupil could double his rate of reading and his retentiveness! How much time we should have in the geography and history and other classes for that work which is now crowded out by lack of time! The gravity of the matter weighs upon us when we realize that the habits early acquired in reading, like those in any other activity, tend to persist throughout life.

Some fear that an insistence upon a change in pace in reading, as suggested above and as discussed by the anonymous writer in the "Atlantic Monthly," cited in the first chapter of this book, will result in bad habits. Here let us quote Superintendent Spaulding again:

"No doubt many teachers, accustomed to insist on literal thoroughness, will see, in such half-way reading and 'skimming' as is here advised the sure road to most careless and slovenly habits, which, even with all their 'thoroughness,' they are unable wholly to correct. A little careful thought on the subject, however, can hardly fail to convince them that careless and slovenly habits, in reading as in other things, are largely due to lack of definite purpose. Consistently working for the realization of any definite end, and employing the most effective means, no matter what they are, for compassing

that end, leave no room for carelessness. On the other hand, the mere literal reading of every word, just for the sake of thoroughness, gives opportunity, and is really the most fruitful source of careless and ineffective habits of real reading."

Three Causes of Bad Habits

These bad habits of silent reading are due to many causes. The causes which concern us, at which we can get for improvement, are three: a wrong notion of what reading is, dawdling, and "indirect," which will be explained presently. Many people have impressed upon them that reading is the conscientious inspection of every word on the page, the looking *at* the word instead of *through* it. Many of us have re-read a page, although we had got all the ideas from it, merely because we had not drudged through it as we were taught to do. A realization of what reading is and of its purpose on each particular occasion, will prevent anyone's doing so unnecessary and wasteful a thing.

Dawdling over a book, "hammock reading," as some one has called it, tends to establish bad habits for reading of all kinds. It is probably wise never to read when so physically tired as to drag through the pages. There may be some recreation in so doing; but there is also apt to be a corresponding bad effect when one begins again to read in earnest. Any one can get good results by consciously increasing his pace. Huey says:

"I have considerably increased my own speed in reading by waking up to the fact that my rate was unnecessarily

slow, and then persistently reading as fast as possible with well-concentrated attention, taking care to stop short of fatigue until the new pace was somewhat established."

One must do this over and over again, however, until the new habit acquires some stability. Most people find that they get the whole thought better by the faster than by the slower reading, especially if a rapid mental review is made at the end of each chapter or other large unit of reading. Rapid readers are, according to Quantz, 37 per cent. superior to slow readers in the quality of their work in college.

"Indirect" reading is the kind that involves other organs than those required, an imitation of oral reading. Here the words are seen, articulated, perhaps heard, and finally comprehended, instead of awakening immediately in the reader the thoughts. This topic is sufficiently discussed in the chapters on primary reading, and there lessons are outlined that will prevent such bad habits. It is far easier to prevent than it is to cure. But when a child has learned to read by the oral method alone, he can, and often does by himself, change to good silent reading habits. This he can do by strictly inhibiting lip movements, by keeping his finger from the page, and by much practice in reading, in this way, material which is so interesting that he will not find time for any false motions.

Suggestions

Learning to read silently as well as orally, the inhibition of lip movement and finger pointing, much

practice in rapid and thought-acquiring silent reading, the understanding of what each kind of reading is for and deciding when each should be used, "good will, concentration, and the habit of dispatch"—all these will help one to acquire good habits of silent reading. But there are, moreover, many devices that will aid a reader, even if he has become habituated in reading wastefully.

In the first place, most of the points already mentioned should be steadily insisted on, and the reader must be shown that he can read better if he holds his book squarely before him so that both eyes can move readily across the page and easily find the right line when they jump back from right to left.

A class exercise to promote speed and accuracy is this: Give the children a general idea of what a paragraph contains; then set them to find the details. As soon as each one is through, he closes his book, ready to report, the teacher noting the order in which each pupil finishes, thus introducing the spirit of contest. "Here is a paragraph," the teacher may say, "that tells us how the Great Stone Face looked. Let us see how quickly you can find out." The pupil first closing his book may report first, the others supplying the details that he omits. If he omits anything essential, he has failed, however rapidly he went over the lines. By insisting on this, the teacher will soon make the class realize that they must be accurate as well as rapid.

One teacher reports excellent results from directing the reading of a story or other article by a series

of outlining questions. If the class is reading "Rip Van Winkle" for the first time, she asks: "Where are the Catskill mountains and what peculiar thing can you find out about them?" The children then read the first paragraph silently and ask any questions that arise in their minds from the reading; for instance, "Why are they regarded as barometers?" Then before they read the second paragraph the teacher asks, "What sort of village lay at the foot of these mountains?" And after reading, the children ask any questions or make any comment that they desire. It is necessary only now and then to ask questions after the reading to see that it is well done.

Then, after this directing drill, may come such directions as, "Read this paragraph and see what it tells you." When the first pupil is through, every pupil is required to close his book, while the most rapid reports what he got from the reading. Here the insistence is on rapidity and thoroughness. If he failed to get any essential point or if he got it incorrectly, he has failed in his recitation.

Later still the teacher sets a problem on a page or in a chapter. "Find out when he was born; on which side he fought; who were his friends; the trend of his argument; if he makes such and such a point;" or any similar direction will set the class hurrying to "read" the page or chapter,—that is, to get from it the information desired. Each time the pupil should, after his recitation, justify it by reference to the book. One does not plod through

a whole encyclopedia to find a single fact; so he should have some directed drill on this kind of reading. The teacher must remember all the time and must insist that this is not careless reading; it is wise and economical reading. If his questions in directing the exercise are good, going to the core of fact each time, there is little danger of the pupils thinking that they have either wasted their time or that they must read everything in the same manner.

The last exercise to be suggested is the making of synopses. This matter has been treated more fully in the next chapter, which should be read in this connection; in this drill the synopses are to be made without reference to the book. The chapter, or other unit, is read as fast as the abilities of the children permit; and then, to test the excellence of the reading, a synopsis, written or oral, is required. Of course material easily within the mental grasp of the children should be used, and equally, of course, the requirements cannot be so rigid as when the book is used for the details; but the chief steps should be given in proper order. Most of the teacher's attention will, naturally, be given to the matter of proportion. Why is this point made so important in the report? Why is that omitted altogether?

This is a difficult work, but not too difficult for upper grade children, if they have learned in the earlier grades to get similar ideas and relations from smaller units. If they have not learned to get the thought from a sentence, they must begin there; if

a paragraph is too much for them to assimilate, there they must work. But before one can be said really to read he must have this power of getting from the printed page directly by the eye the thought, to understand it, and to be able to report it in an intelligent, fairly full, orderly, and proportionate manner.

CHAPTER XXIV

Synopses.

Inasmuch as thought-getting, not word-calling, should have been emphasized from the very beginning of reading, a child by the time he has reached the upper grades should be very sharply rebuked if he lapses into the wasteful habit of neglecting the underlying thought while reading material easily within his mental grasp. If his reading matter has from the beginning been worth his attention and his interest, he is far less likely to acquire this bad habit. "In the early reading of thoughtless lessons," declares Superintendent Spaulding, "begins the habit of thoughtless reading of all later lessons."

But in the upper grades even more should be expected. Most of the practical reading in life is not of isolated sentences or paragraphs; it is of complete articles or even of books. Consequently, a reader should have some power, after completing an article, to give an intelligent and proportionate summary of its contents. The importance of this is recognized as soon as it is mentioned; but, strangely enough, little is done in the schools to train pupils in making such synoptic reports.

Of course this is not an exercise that should be entirely delayed in school; but it is of peculiar im-

portance to the upper grades, where the mechanics of reading have been largely mastered and where the minds of the children are matured enough to grasp larger divisions and to understand, at least to some extent, the importance of relations and proportions.

The Different Forms of Discourse

Writers and writings differ greatly in their outlines. Narration is apt to be largely a sequence of incidents, arranged just as they happened or would happen in life. Exposition, or explanation, on the other hand, proceeds usually from effect back to causes: we are told what a volcano is, how it acts, and then of the causes. Sometimes, of course, another order will be adopted. Description is especially hard to analyze into an outline, as it may be treated in so many different ways. And argumentation, the fourth general kind of writing, usually presents its proposition and then, in strict order, its supporting proofs.

When this exercise of making synopses is first formally undertaken, the teacher should be sure to choose articles the outlines of which are easily seen. Usually an exposition of how something is made or what it is, presents the best material for synopses, as argumentation, which requires of its writer the clearest outline, is hard for the children to understand. Some stories, too, are good material. Here is a skeleton of Washington Irving's delightful old

story of Rip Van Winkle. This is given in the form of an analysis so that the relative proportions may be seen. As indicated later, the teacher may require this to be filled out, orally or in writing, as fully as he pleases.

A Synopsis of Rip Van Winkle

I. Introduction.
   1. Place
      (a) mountains
      (b) village
   2. Rip, popular and lazy
      (a) his children
      (b) his wife
      (c) his dog

II. Rip's Adventure.
   1. Introduction
      (a) why on the mountain
      (b) the view
   2. The stranger
   3. Rip helps the stranger
   4. The quaint company
   5. The stolen drinks and sleep

III. After the Awakening.
   1. Surprises in the mountains
   2. Changes in the village
      (a) the village grown
      (b) his home deserted
      (c) at the tavern
   3. Finally recognized and is told facts

IV. Conclusion.
   1. Shelter with his daughter

Another form of synopsis is illustrated in the following analysis of one of the Autocrat Papers:*

The proposition: Slang is worse than making puns.

Slang does not truly characterize its object.

Examples: 'fast,' 'slow,' 'brick,' 'cut up.'

Slang fails to discriminate shades of meaning.

When freely used it corrupts and starves vocabulary.

I think there is one habit,—I said to our company a day or two afterwards,—worse than that of punning. It is the gradual substitution of cant or slang terms for words which truly characterize their objects. I have known several very genteel idiots whose whole vocabulary had deliquesced into some half dozen expressions. All things fell into one of two great categories,—fast or slow. Man's chief end was to be a brick. When the great calamities of like overtook their friends, these last were spoken of as being a good deal cut up. Nine-tenths of human existence were summed up in the single word, bore. These expressions come to be the algebraic symbols of minds which have grown too weak or indolent to discriminate. They are the blank checks of intellectual bankruptcy;—you may fill them up with what idea you like; it makes no difference, for there are no funds in the treasury upon which they are drawn. Colleges and good-for-nothing smoking clubs are the places where these conversational fungi spring up most luxuriantly. Don't think I undervalue the proper use and application of a cant word or phrase. It adds piquancy to conversation, as a mushroom does to a sauce. But it is no better than a toadstool, odious to the sense and poisonous to the intellect, when it spawns itself all over the talk of men and

* Quoted, by permission of the publishers, Allyn and Bacon, from Scott & Denney's Composition-Literature, pp. 331-333.

youths capable of talking, as it sometimes does. As we hear slang phraseology, it is commonly the dish-water from the washings of English dandyism, school-boy or full-grown, wrung out of a three-volume novel which had sopped it up, or decanted from the pictured urn of Mr. Verdant Green, and diluted to suit the provincial climate.

Its source is contemptible.

The young fellow called John spoke up sharply and said, it was "rum" to hear me "pitchin' into fellers" for "goin' it in the slang line," when I used all the flash words myself just when I pleased.

Objection: The Autocrat sometimes uses slang himself.

I replied with my usual forbearance.—Certainly, to give up the algebraic symbol because a or b is often a cover for ideal nihility, would be unwise. I have heard a child laboring to express a certain condition, involving a hitherto undescribed sensation (as I supposed), all of which could have been sufficiently explained by the participle—bored. I have seen a country clergyman, with a one-story intellect and a one-horse vocabulary, who has consumed his valuable time (and mine) freely, in developing an opinion of a brother minister's discourse which would have been abundantly characterized by a peach-down-lipped sophomore in the one word—slow. Let us discriminate, and be shy of absolute proscription. I am omniverbivorous by nature and training. Passing by such words as are poisonous, I can swallow most others, and chew such as I can not swallow.

Reply: (a) On rare occasions a slang phrase may be precisely what is needed.

(b) Absolute proscription is not advocated by the Autocrat.

Dandies are not good for much, but they are good for something. Then invent or keep in circulation those conversational blank checks or counters just spoken of, which intellectual capitalists

(c) A slang phrase may be filled with meaning by a man of thought.

may sometimes find it worth their while to borrow of them.—HOLMES: *The Autocrat of the Breakfast Table,* II, p. 353.

Questions for Criticism

The reports that the children make will probably be defective in many ways. The teacher's first attention should be given to the question, "Has the pupil got the right notion from the whole article?" Then, "Has he reported everything of importance?" and, "Are all of the necessary details reported in their proper order?"

Finally comes the most difficult task of deciding what shall be included in and what excluded from the report. Probably the best way of going at this problem is to decide first on the large divisions of the article and the relation of these divisions. Thus, the story of Rip Van Winkle falls into four, possibly three, parts. The first gives the setting for what follows and introduces Rip and his family; the second, Rip's adventure; the third, the bewilderment of the poor man when he awakens from his long sleep, and the explanation of his absence; and the fourth, if a fourth be made of one paragraph, the shelter that the old man receives for his last days.

What, next, are the larger units under these divisions? These are indicated in the outline on page 214 by arabic numerals. Thus the analysis may be continued, subdividing each division made, until the report has reached its proper limits. It is profitable

occasionally, especially after there has been some practice on this sort of thing, to have several synopses, each of different length, made of the same article. This gives a good drill in proportionate values.

Synopses in Private Reading

When a pupil has difficulty in remembering what he has read in study, it is a good plan for the teacher to help him privately. After he has read a paragraph, the pupil is asked to tell in his own way what he learned from it; then, after a group of paragraphs, what he learned from them. The failure to do this regularly is the cause of as much lost time as any other one thing. Many of the best readers make it a practice, after finishing an article or a chapter in a book, or even the book itself, to turn the pages again, slowly recalling the points made by the author. This, one will find by trial, is a great help to the memory. This is the best time, too, for testing the truth of the author's statement and for meditating over what was read. But before this review can be made the reader must have formed the habit of getting the thought from each paragraph as he goes over it. Indeed, there is no other way to read.

Although this is a part of the reading work in school, it should not be confined merely or even largely to literary material—stories, poems, and the like. Indeed, its chief practical value will lie in the help it will give pupils with their future acquisition of information, both in and out of school. There

are few single powers which, if mastered early, will save more time and give more practical help in later study than the power of being able to make an intelligent, comprehensive, and proportionate summary of what is read.

CHAPTER XXV

The Assignment

When the child first enters the school, he is inclined by nature to follow the passing show; he lacks the ability to concentrate. Consequently, he is led from recitation to game and from game to manual work, spending but a short time in each. But as he proceeds through the grades, the number of studies grows fewer and the periods longer. This marks, in a general way, the organization which the school has to correspond with the growth in sustained and independent attention on the part of the child.

For the child to reach this goal much direction is necessary, especially in the earlier years in school. With the exception of the recitation proper, which must always remain the paramount factor in the school work, no other agency is so far-reaching and so fraught with beneficial results in the hands of a resourceful teacher as the assignment. Well made, the assignment saves the time of the succeeding recitation and makes it more profitable than it possibly could be without the preparation of the child's mind that is afforded through the assignment.

The Immediate and the Ultimate Purpose

The immediate purpose of the assignment is, as just suggested, to guide the child in preparing for whatever the new recitation will present, to direct him toward the accomplishment of whatever he can do by himself, in all cases saving the time of the recitation proper. The immediate purpose varies, of course, according to the difficulty or strangeness of the new material and according, also, to the knowledge, industry, and habits of the children; but, at the same time, all assignments should have the same remote purpose. They are intended to afford growth toward independence and initiative in thought and action. Teachers will do well to remember that however varied the immediate demands, the ultimate purpose has a constant claim, too, which should influence every assignment made.

Superintendent Spaulding has made some excellent suggestions for the assignment of a reading lesson.*

"In the first place the teacher should always have a definite, particular, and satisfactory reason for assigning each individual lesson. The order of the book, or general practice in reading, won't suffice. This reason should be based on the teacher's knowledge of her pupils, their interests and needs, and on a knowledge of the lesson. Ordinarily no lesson receives less, while hardly one needs more, careful preparation by the teacher than does the reading lesson. The answer to the question, What are the pupils to read the lesson for? will

* Preventing and Correcting Defective Reading.

suggest definite directions for the preparation of the lesson. The central and most important end is always, of course, to get the thought. But for young readers, or for those with the word reading habit firmly fixed, this end must be made definite by concrete questions. From a study of the lesson the teacher may form a series of questions, the answers to which by the pupil will necessitate his getting the thought of the lesson. The questions should be so constructed that they can not be answered in the words of the book. As a negative of this positive requirement, the pupil should always be required to note every word, phrase, or statement which means nothing to him, or about whose meaning he is not perfectly sure."

At first all assignments should be made by the teacher with great care and precision. As the children grow in power, they may occasionally be permitted to suggest the assignment, which will be discussed and amended by the teacher in class. Later still they may sometimes be trusted entirely to make the assignment and prepare the lesson by it. Much of this, however, will not occur until late in the grades. It affords an excellent means of strengthening the selective power and of encouraging originality.

Characteristics of a Good Assignment

In making the assignment, no less than in teaching the lesson, it is wise that the teacher keep constantly in mind that one thing at a time should be attempted. There are so many ways in which the children should improve that the teacher, especially

when young and ambitious, is inclined to attempt too many at a time and consequently gets no satisfactory and permanent results from any of them. It is far better to make haste step by step, steadily even if slowly.

It is not possible that perfection be obtained in any field of reading before another is attempted. But work must be done definitely on one thing at a time. It may be that the time given definitely to one phase of reading—synopses, for example—is only five minutes a day; but that time should all be taken up with the one topic. Or the whole recitation period may be given to one phase of reading until the children understand it, realize its importance, and make some improvement. Then it may be left for a while and taken up again later for further work and progress.

It is the hope, of course, that the children, by applying what they have learned in class to their own private reading and study, will have made some independent progress. This should be encouraged by the teacher in every way possible. The assignment can save time by directing the class to the phase of reading that needs particular attention, demanded by either the selection to be read or the progress of the class, and by insisting that other phases of reading already studied shall not be wholly lost sight of while new matter is undertaken.

It is rather trite to say that the assignment should be definite, but in the reading and literature classes teachers often sin grievously in this respect. The

assignment should cover specific matter, have definite limits, and it should always be clear and simple. However, if made by pages or by topics it may still possess these marks and fail to be illuminating. It will not do to say, "Prepare for tomorrow the next two pages"; the child must be told definitely how to prepare them. Shall he imagine himself the speaker and then, after realizing the incident, make his audience understand, through his reading, not only the facts but also how the hero felt? Or does he need especially to practice enunciation? Or does the lesson demand for its comprehension a careful synopsis? The teacher must decide first and then tell the class definitely what he will expect of them.

A series of assignments upon a given topic or selection should be marked, also, by progressiveness in difficulty, or there will be little growth in the child. If there are a number of lessons on one selection the proper sequence and the connection should be kept before the class, largely by review, but partly by the assignment.

A good assignment, moreover, often appeals to the judgment and taste of the pupils. After they have got the facts through silent reading, they have the problem, "How can I best interpret the spirit of the selection to my hearers?" In answering this question there are, of course, many elements to be considered, formally or informally. There are the tone, stress, pitch, shades, inflections, music, time, and the like of the voice (though the child will hardly

use any of these terms), facial expression, gesture, and perhaps action.

A good assignment will put the child in a mood to work on his lesson and will stimulate him to attack and solve the problems before him. In addition to these points, the assignment must not only be capable of being mastered within a reasonable time, but it must be adapted to the abilities and capacities of the pupils.

Assignments should develop familiarity with the lesson. It is questionable how much explanation should be given by the teacher. Some assert that the teacher should not even point out difficulties sure to arise, but should leave the child to work out his own salvation free and unhampered by any instruction or assistance. This view seems far-fetched and its practice will probably entail a great waste of time and energy. It will lead to the magnifying of trivialities and result in unorganized knowledge. It probably is a good practice in the lower grades to explain nearly all the difficulties, and in the upper grades to make the assignment in such a way as to assist in removing them.

In sending a child to the reading lesson to search out the new words, the strange and unfamiliar expressions, the allusions, and the like, and in urging him to get their meaning in relation to the rest of the context, the teacher is giving him invaluable aid. If the lesson is such as to require directions to sources and references, these should be definite and specific, so that there is the minimum waste of time

in looking them up and so that the child will feel that he has received real assistance. But if the references are carelessly and loosely given, the pupils are excusable for procrastinating and time-wasting in their preparation.

An assignment good for one class on a certain day may be poor for the same class on another day. There are many variable elements, so that each teacher must, working from certain accepted principles, make afresh each time assignments that are appropriate to the selection and to the class.

Test of an Assignment

The value of an assignment is shown in the degree of interest aroused and maintained in the class in its study apart from the teacher. More time is lost here and energy wasted than we are usually aware. The secret of making good assignments is the teacher's knowledge of his pupils and of the thing to be taught. If he knows both, he will be able to arouse the curiosity of the former in the latter. Any device which will do this is justifiable. If an appeal to the "puzzle instinct" in searching out new words, strange expressions, or novel situations begets such interest, it is worth using.

If in the recitation, or even when making the assignment, the teacher works up to an absorbing point and then leaves it in suspense, the children will return to the subject with a glow during the study hour. In order to arouse interest and give a basis for understanding, it is often necessary to

make concrete the text by giving illustrations. But the one thing which will likely arouse the greatest interest in the children is the interest of the teacher in the thing he is doing. His enthusiasm and interest are contagious. If they are real, they will carry over to the pupils and will find expression in study and recitation.

Assignments for Préparation

Giving the "setting" of the selection in reading is often a great aid in its mastery. This is made clearer, perhaps, by the following quotation from Bagley:*

"In a reader used in a fifth grade, Lincoln's Gettysburg Address is given. The writer attempted to have fifth grade pupils read this under the ordinary method of assignment, 'Take your readers, turn to page 65, and study this lesson.' He found the result so inadequate that he had the pupils close their books, and then he told them the story of Gettysburg, making as clear as possible the situation between the North and South, showing the decisive character of the battle, and dwelling briefly upon the tremendous loss of life that was involved, and the general significance of the victory. All this was necessary in order to show why an occasion had arisen for Lincoln's address. Then he went through the text, carefully explaining the allusions and assigning the reading for the next lesson. The pupils worked at it during the study period and came to the recitation well prepared. Since that time he has made it a practice always to have masterpieces of literature carefully assigned and frequently read aloud to the

* Class Room Management, p. 204.

class before setting the class to work upon them independently."

The study of the reading lesson may often be very greatly assisted and the assignment illuminated if the teacher tells the story or a part of the story of the advance lesson, especially if it is difficult or if a preliminary knowledge of it is necessary for the understanding of the assignment. This is not only economical, but it is apt to inspire interest. It furnishes a basis for study and gives significance to details. Sometimes this will be found quite as serviceable and valuable a device as giving the "setting."

Such practices as the above not only familiarize the pupil with the lesson, but they put him in the right mood for study. When the teacher gives the class a glimpse of the pleasant scenes beyond, there is an added incentive for work. The acme of a good assignment for oral reading is realized when a child experiences, on his return to class, a desire to communicate what he has studied. He wants to express it. However, he must also feel that there are those present desiring to hear. These two things react upon each other. They are complementary.

Referring to the assignment in reading, Spaulding says:*

"Since, in the very nature of things, the young reader's attention will be largely occupied with word forms, the strongest possible influences should be constantly provided by the teacher to pull the attention away more and more from the forms, as

* Loc. cit., pp. 8-9.

they become familiar, and focus it on the thought. In the whole conduct of the reading lesson, and in the directions for its preparation, let the teacher have this question, as a guide, constantly before her: Where am I directing the pupil's thought primarily?"

If the assignment is short and of a kind familiar to the children, it may be given orally; but if it is at all long or of a new form, let it by all means be written. It is demoralizing to teacher and class alike when there is misunderstanding as to what the assignment was. If the assignment is written on the board, preferably before the class begins, it may be copied by pupils during the study period. But it is economical of time and far better in every way for the teacher to own a mimeograph of some kind and give each child a correct copy of the assignment.

Spelling and Reading

As the assignment in reading frequently involves familiarizing the pupil with the difficult words of the lesson, it cannot be discussed in detail without showing certain important relations existing between spelling and reading. This relation may be thought of in two ways; viz., spelling as an aid to reading, and reading as an aid to spelling. In either case, spelling should begin at the time or soon after the child enters upon the study of reading selections as wholes. In reading, spelling is not concerned with differentiating letters, but with seeing words as wholes, recognizing and writing them as such. But this involves, of course, clear perception

of the details of forms, whether as letters or merely as marks.

Should spelling be viewed as an aid to word recognition, which, with many, is thought to be the preferable view, the words selected for study should be those which will occur in some future reading lesson. They should be spelled and used orally in sentences similar to the ones used in the reading lesson, and then written and rewritten from memory. In this way, spelling assists in clearing the path of difficult words in reading.

Should reading be thought of as an aid to spelling, a view with which we are not here deeply concerned, the difficult words that have been developed in the reading lesson should be written in simple sentences and special attention given to the spelling. In this case, reading prepares the way for spelling.

It remains to be said that the spelling of all difficult words in reading need not be taught. For many words will be met in the reading lesson which are never in the written or spoken vocabulary of the child. Only such words should be chosen for serious study as will be used by the child in his daily life. Of course all words will be understood, but a careful study of the more difficult ones is hardly desirable unless they are necessary to some future language or reading work.

Time of the Assignment

The question of how much time shall be devoted to the assignment sometimes arises. The answer

is, Just enough to make it clear and definite, to remove the obscurities and certain difficulties, and to create enough interest to insure further study. Sometimes this can be done in a few minutes; at other times it will require a whole recitation period. Neither the time element nor how much the teacher says is so important as the suggestiveness of what he says and does. The assignment is the place for raising problems for the children to solve and for creating an interest in those problems. Haste and slovenliness are always to be avoided as being destructive to energetic effort on the part of the pupils.

Another question which sometimes arises is, When shall the assignment be made? There is no rule which can be established to govern the time for making the assignment. Sometimes it should be at the opening of the recitation; at other times it must of necessity be at the close. In either case, ample time should be given it. Individual assignments, however, such as telling a pupil that he will be held responsible for the pronunciation, meaning, or spelling of some word at the next recitation, may be made in the midst of the recitation; indeed that is the most appropriate and effective time to make them.

The Importance of the Assignment

The importance of the assignment can scarcely be overestimated. Teachers need to appreciate the necessity of exercising as great care and skill in it as in the recitation proper. They must see that they

select the phase of the material that is suited to the ability of the children, that they correlate it with the old, and that by the nature of the assignment they make it inviting. To send children away from class day after day with nothing but text-book assignment leads to verbalizing of the worst sort. When they return to class they naturally recite the text and do precious little thinking. However diligent they may be in preparation or eager in recitation, it is a case of false industry.

If, on the other hand, the teacher constantly strives to awaken the maximum amount of mental effort in all the children in their seat work, as well as in the recitation, there cannot fail to be permanent profit. Then and only then will the pupils return to the class with a feeling that they are masters of the lesson, with the spirit of a returned explorer, anxious for a test which will establish the truths they have so earnestly sought. The high water mark of teaching is realized when the teacher so handles the subject in class that each pupil gives his undivided attention and delighted participation every minute, and when he is so skilful in making his assignment that each pupil is caught up by the enthusiasm of investigation and, in his own small way, becomes a real scholar in his attitude toward his problems. We must acknowledge that this ideal can never be fully realized, but it is always worth striving for.

CHAPTER XXVI

Dramatics

As has been shown earlier in the book, dramatic presentation of the reading material in the primary grades is in many ways exceedingly helpful. Strangely enough, teachers often, after that point, stifle the dramatic instinct of children until the high school undertakes to present a "sure enough" play at the opera house. No wonder that often becomes drudgery!

It has seemed wise, however, in many schools to continue the dramatic element of the reading lesson, somewhat modified perhaps, straight through the grades. In cases where this is done, there is a unanimous and enthusiastic opinion that it is well worth while. It has also been undertaken with profit in the upper grades of schools where no dramatic work at all, or practically none, had preceded. In this latter case, however, it has to be initiated very carefully, or the already too self-conscious upper-grade child will flatly rebel at what he considers foolishness.

The Simplest Form

It is hardly worth while, unless the speeches are exceedingly short, for any memorizing to be done.

The reading lesson proceeds as usual until some dramatic passage occurs. After it has been studied just as other parts of the lesson, two children are asked to read the directly quoted speeches, giving the situation and interpretation, so far as possible, through their voices. Occasionally a scene in which the speeches are given indirectly, or partly so, will offer excellent material for dramatic reading of this kind. In such cases, the children must turn the indirect discourse into direct, omitting, as explained above, superfluous matter. Following, for instance, is an example of indirect discourse and the same material as read by the children:

"I therefore ordered him instantly to go and bring some of those mussels to me, saying that I intended to eat them, but that he could in this respect please himself. He hereupon, after thinking a moment or two, got up to obey me, and walked away for this purpose; but I heard him, whilst occupied in the task, lamenting his fate most bitterly. It was true, he said, that he had not died either of hunger or thirst, etc."—Gray: Travels in Northwest and Western Australia.

This, turned into the dialogue form, becomes:

Sir George (With hand outstretched, speaking sternly): Go instantly and bring some of those mussels to me! I intend to eat them. You may in this respect please yourself.

Kaiber (Goes a little way apart, pretends to collect mussels, speaking bitterly to himself): It is true that I have not died of hunger or thirst, etc.

The pupils will, of course, not read the author's comment or descriptive matter, omitting that or giving the effect through interpretation.

Then follows, as a matter of course, a discussion by the class, usually very enthusiastic or easily made so, as to whether the speeches have been so read as to show the kind of person the speaker is, the way he felt, etc. Differences of opinion must be illustrated and thus compared, until, with the teacher's help, several shades of interpretation are given. By reference to the other parts of the story it is often possible for the class to decide pretty wisely concerning which reading is most effective.

Advantages

Taken so simply as this, dramatic work differs little from the ordinary class reading, except that it is apt to inspire much more interest and lead to a keener insight. It also gives the child something definite to do in that usually most indefinite of things, the preparation of the reading lesson. When practicable, children should be given some place about the school house, where, singly or in groups, they may rehearse orally their interpretation of the reading lesson. Some children, it is objected, cannot be trusted to study out of sight of the teacher. It is equally true, however, that some children should be so trusted—and held to account for results. After the novelty wears off, the right kind of encouragement and pressure will bring results.

Interpretative vs. Imitative

This so-called dramatic reading should be interpretative and suggestive, rather than imitative. It

is better for the pupil, by his reading and slight acting, to make the auditors imagine how the character looked than it is to look the part himself. Of the two extremes, it seems wiser to err on this side than to overdo the matter of imitation; though some teachers think otherwise, holding that eventually much of the exaggeration will fall away or be more wisely used. But most oral reading in life will be of the suggestive kind, which, indeed, is harder to do perfectly than acting.

When one child interprets a part considerably better than his fellows, he should be given a kind of title to it, reading it when the story is reviewed for any purpose. Naturally one child will be better in a certain role than others are, and the recognition of his success is a fitting reward and stimulus to him and to the other members of the class to perfect other parts later on.

In this simple dramatic work, it is unnecessary to have any scenery or costumes. They would defeat rather than effect the very end of suggestiveness that is sought. Let the children *feel* their parts: the imagination will do the rest. A chair or similar article of furniture may be needed and used sometimes; but if any unusual article is required, a representative is better than the real article itself. A stick, for instance, would serve better in a scene where the king knights a subject than a real sword, though in most cases neither is really necessary. The world of make-believe is a most wonderful place,

supplying abundantly what the physical eye does not see!

Justifications

The pleasure and interest that result from such simple dramatic work more than justify it, though these are not the real ends sought. We use this method in order to insist that the pupil realize and appreciate in a literary way what he is reading. He cannot make us understand from his voice how the speaker in the story felt unless he has first found out for himself. And the very fact that he has a partner in the dialogue, that he has a fairly definite goal set for him, affords something that he may study and prepare for. The failure of pupils to study the assignments that are made by the teacher in reading and literature is not infrequently due to a lack of knowledge as to what they should study. If, through this dramatic reading, he gets into the habit of seeing or realizing what he reads about, it will immeasurably add to the pleasure that he ever afterward has from his reading, especially of literature.

Much of the success of this kind of reading depends upon the teacher's attitude toward it. It should be taken as a matter of course, undue preparation tending to make the children too conscious of themselves for the best results. It should be taken seriously, too, though not funereally. There are always children in all grades beyond the primary who are ready to giggle at and make a joke of anything

unusual. If they are permitted to attempt simple dramatization in this spirit, they not only can accomplish nothing themselves, but they also prevent the other children from entering easily into the land of make-believe. When there is anything amusing in the dramatic work, the laugh will come, and of course should come; but it is joyous laughter, with the actor, in harmony with what he is saying or doing, not the miserable, withering laugh of ridicule, which usually comes from those who are themselves most impotent. It is a shameful thing when it is permitted to prevent or to hinder honest effort of any kind. Yet a teacher who fails to get the point of view of the child that is reciting sometimes not only permits it, but even joins in such laughter himself. If the teacher is unable to get into the spirit of the reading, if he does not really enjoy the dramatic presentation of the lesson, probably he would better not attempt it at all.

Public Performances

Occasionally the simple class work becomes sufficiently good or interesting to warrant repeating before the rest of the school or a few invited friends. This is a particularly good way of concluding the work with some classic. One class, at least, after spending two months on "The Merchant of Venice," read, with pleasure to themselves and the spectators at the regular class period, several of the scenes before the rest of the school and those parents who cared to come. Another class gave several scenes

from "A Midsummer-Night's Dream," inviting the primary children to assist them as fairies.

When it is desirable, as it sometimes is, to give a real play with costumes, stage, and an audience of townspeople, nothing is more essential than a strong feeling of interest and a desire on the part of most of the children to undertake the work. It may be that the proper spirit is already in the class; it may be that it can be aroused merely by the novelty, its attendant excitement, and the desire for display, which is strong in many children. Sometimes the idea of "being dressed-up" in costumes is the needed stimulus. Few things are so effective, however, as the knowledge that other and older students have given successful plays. Some one who has taken part in a high school or a college play, or who has seen one, can often, by telling of it, give the needed stimulus, especially if the pictures of the scenes and cast in costume are shown. Many schools have souvenir books of their plays, which can be bought or borrowed for this purpose.

The Selection of a Play

The selection of a good play—a play that is interesting, clean, of the proper subject and length, demanding such proportion of boys and girls as the class affords, *and* interesting—is sometimes an insuperable obstacle. Good plays of any kind are hard to find, and the selection of a school play is hedged about with many requirements. A list of good plays, with a slight description of each, is appended, that

this selection may be made a little easier. This list does not include any of those "shows" that are written merely for attracting a crowd and raising the laugh. Each play listed has considerable merit from the point of view of reading.

If a play is worth giving, it ought to be good enough to use for a while in the literature and reading class. And there, while its shades of meaning and its finer points are being studied, much of the committing of lines can be done. At least, it is made easier. Moreover the drudgery of rehearsal is made less for both pupils and teachers. Most of the rehearsals should be had during school hours, if possible, when such discipline can be maintained as greatly facilitates and hastens the work. If the play is not worth school time, it probably is not worth giving at all. In any event, the presence at rehearsals of others than those rehearsing at the time, either friends or participants in the play, should not be tolerated. Nothing so surely introduces disorder or destroys the effectiveness of the work.

No one can be so successful in training children for a play as he who has not only seen many plays, but who has himself taken part in at least one that was well presented. There are almost numberless points, fine and otherwise, which, although they cannot be set down categorically and fully, make or mar the success of a play.

Following are a few suggestions that may aid the inexperienced or serve to recall to others well-known principles. These suggestions are given under the

four heads: the voice, "crossings," "business," and stage pictures.

The Voice

The inexperienced actor is inclined, owing to the novelty of his position and to embarrassment, to hurry through his part; to forget that the audience have a right to see, hear, and feel the play; and to "mouth" his lines. Consequently, the same excellence that is expected at the performance should be insisted on at each and every rehearsal. Much of what is done and said should become so mechanical that excitement will not disturb it. At least one, and preferably another, rehearsal should be had with everything—lights, costumes, stage setting—exactly as it is to be at the final performance.

Hurry is sometimes caused by excitement, but quite as often by the novelty of the situation or uncertainty of lines or "business." Impress upon the amateur that he must know his part thoroughly, that he has all the time there is, and that it is worth taking to get a good effect. When there is applause or laughter, he must wait, if he expects to be heard, until it dies down. And when voice and action are supposed to go together they must do so, the voice perhaps following the action by a fraction of a moment. It is ludicrous for the actor to say "There" and then point; effective, when he points, thus attracting the eyes of the audience, and then speaks. Few actors, even professionals, ever thoroughly learn how effective motionless silence on the stage can sometimes be.

That the audience may hear well, they should see the face of the speaker. This is impossible, of course, if one actor stands in front of another who is speaking—a not unusual jumble on the amateur stage—or if the speaker's back is turned to the footlights. Very seldom indeed should an actor take this position, especially when he is speaking. As Marjorie Fleming would say, "When speaking, never turn your back to the audience at all—unless you have to," unless there be some very strong dramatic reason for so doing. Stage managers sometimes draw chalk marks on the floor, which the careless actor is obliged to follow until he learns to face the front of the stage properly.

"Mouthing" of the lines will be largely avoided if the young actor can remember what he has learned in the reading class or if he can continuously remember that he is the person whom he represents. It is not necessary to speak in a very loud voice. Impress upon him these precepts: "Think of some one in the rear of the room and try to make him understand. Throw the words carefully at him, taking care that each has time to cross the house. To the very end of the sentence keep the voice up. Don't hurry. Don't mumble. Don't shout. Don't forget whom you represent."

Crossings

But, more than this, a play is not merely the repetition of the lines, however well that may be done. The very name *actor* suggests the other element.

Few things will so surely kill a performance as talk without accompanying action. But the action on the stage is not a haphazard, fortuitous business. Every movement, indeed, should have its reason and its significance. It often seems to the uninitiated that actors move about the stage quite whenever and wherever they choose. Indeed, it should seem so; but, as a matter of effective result, their crossings and actions are a result of much consideration and practice. Everything has its cue, its hint to indicate when it must be done. Cues for entrance or for action on the stage must be taken promptly, or embarrassing gaps in the play will follow.

Actors move about the stage so as to gain position for something that they are to say or do; so as to be near their exit, that they may not have to hurry to get off when the time comes; so as to emphasize some speech or act, the crossing of the stage making them more prominent to the audience; and so as to aid the stage picture—of which more hereafter. There should be considerable moving about, more than one is inclined to think at first; but every move must have some reason behind it.

Stage Business

Then, the "business."* This usually means those actions, sometimes not indicated in the lines, performed to emphasize a speech or characteristic, or

* For an interesting account of stage business and its effects, see Professor Matthews' "The Art of the Stage-Manager," especially pp. 289-294, in his volume, "Inquiries and Opinions."

for the mere fun that comes out of it. Of course it should be closely related to the play, not pure addition, like the "specialties" between acts of a "cheap show." The way an actor manages his cane, the flirtations and coquetries of a fan, even facial expressions, illustrate what "stage business" is. In Sheridan's screen scene of "The School for Scandal," for instance, when Joseph Surface pretends to weep in commiseration with Sir Peter, they are seated side by side. With handkerchiefs to their eyes, each seeks the other's hand, to give and receive the sympathetic grasp. As their hands blindly miss each other, the audience always roars with laughter.

In some editions of plays considerable "business" is indicated in directions to the actors. For instance, in Mrs. Bell's version of "Cinderella," are given such directions as:

"MABEL *comes across to chair, L. C.* LUCY *has got up and stands behind chair, watching. The* HERALD *kneels beside her, tries to force on the shoe, while* MABEL *makes faces of agony.*"

It must be remembered that all directions are given from the point of view of the actors. "L. C." above means to the left of the center of the stage, facing the audience. "Down stage" means toward the footlights; "up stage," to the rear. "Business," like everything else on the stage, may be overdone a little without harm. It might be a safe rule, then, to say: Imagine what a person under

these circumstances would feel like doing, and then do it.

Stage Pictures

That a play is to be seen as well as heard must not be forgotten. Indeed, the modern arrangement of the stage and the proscenium arch makes the action on the stage always a picture in a frame. In selecting the costumes and scenery, then, this is a good guide. The picture that the audience sees is the whole stage; so the scenery, properties (chairs, tables, etc.), and people must fill the canvas. Beauty hides many defects of acting as well as bareness of story. Consequently, success is half won at the start if the curtain rises upon a pretty picture. A director should be particularly careful to select positive colors for costumes and hangings, as delicate patterns and tones may not be seen. They should be tested under the lights that will be used at the performance, especially that they harmonize with each other.

But costumes and scenery and decorations are only part of the picture. The way the actors are placed and the reason therefor is the other part. They must stand well on both feet, sit gracefully, and walk well. The same principles that govern drawing and painting to a great extent govern the making of a stage picture. Sometimes the actors are widely separated, so as to fill the stage; again, for dramatic purpose, they are grouped in one corner, some article of furniture satisfying the eye in th

unused part of the stage. Occasionally a very bare stage, with a few small properties, will emphasize loneliness. Again, it is the principle of contrast that is needed. One should never present a play without watching at least one complete rehearsal just from this point of view. Have the articles of furniture moved about here and there and experiment with the position of the actors until a pleasing effect is secured. There should always be a focus to a stage picture, just as there is to one painted on canvas—a point, not necessarily in the exact center of the stage, where the eye falls on what is most important. Everything on the stage tends to make the eye fall here. From this focal point everything shades away. The focus may shift here and there, but not too often, nor without definite purpose.

If one who is preparing to present a school play can see it or some other given by professionals, even those who are not prominent, two or three times, often enough so that the mere story does not absorb all of the interest, many points at first unnoticed, points that add greatly to the effect, will appear. Often a mere watching for pictures or business or crossings or exits and entrances will by suggestion materially add to the success of what amateurs are preparing.

A Selected List of Plays

Bell, Mrs. Hugh: Fairy Tale Plays and How to Act Them. Longmans, Green & Co., New York. Price, $1.50.

This is an excellent book for a teacher to have. It contains

an introduction which gives simple and practical directions for arranging the stage, giving a play, and training the children for simple dances. In the body of the book are fourteen plays, ranging from a ten-minute dialogue to two plays that require a little more than an hour to present. The music for simple songs, diagrams for stage settings, and suggestive illustrations are also given. The plays are: The Forty Thieves, Rumpelstiltzkin, Red Riding Hood, Beauty and the Beast, Jack and the Beanstalk, Cinderella, Foolish Jack, The Golden Goose, The Tinder Box, The Three Wishes, The Emperor's New Clothes, The Fisherman and His Wife, The Sleeping Beauty, Bluebeard. Suitable for grades 4-9.

Gunnison, Binney: New Dialogues and Plays. Hinds & Noble, New York. Price, $1.50.

These brief dialogues and plays are for the most part arranged from books of accepted literary value. An adequate statement of the situation, directions for stage business, and suggestions for costumes are given. Suitable for grades 5-10.

Cameron, Margaret: Comedies in Miniature. McClure, Phillips & Co., New York. Price, $1.25.

These eleven plays and monologues were written especially for amateur performance. They have been successfully given many times. Suitable for grades 11-12.

Cooke, Marjorie B.: School Plays. Dramatic Publishing Co., Chicago. Price, 25c each.

There are a number of these plays, most of them adapted from well-known material for special occasions, such as Thanksgiving. They may be given with or without scenery. Suitable for grades 5-8.

Longfellow, H. W.: Hiawatha, dramatized by Florence Holbrook. Houghton, Mifflin & Co., Boston. Price, 15c. Suitable for grades 1-3.

Longfellow, H. W.: Evangeline, arranged by Mary O'Reilly, in five acts, with songs, dances, and tableaux. A. Flanagan, Chicago. Price, 25c.

Eight male, two female characters, with many Acadians and other non-speaking characters; setting, three interiors, two exteriors; costumes, of the period, can be made at home; time, an evening, varying in length according to the dances and songs. Suitable for grades 7-12.

Carroll, Lewis: Alice in Wonderland, dramatized by Mrs. Burton Harrison; a play in three acts, with tableaux, songs, and dances. The Dramatic Publishing Co., Chicago. Price, 25c.

Thirty-odd characters, most of whom may be either male or female; settings, two exteriors and an interior; costumes, fanciful, as demanded by the story; time, a short evening. This is an excellent dramatization of the well-known story. It may be altered in many minor ways to suit conditions. Suitable for grades 3-6, 10-12.

Gould, Elizabeth L.: The "Little Men" Play, adapted from Louisa M. Alcott's story. Curtis Publishing Co., Philadelphia. This also appeared in the Ladies' Home Journal, December, 1900.

Six male, four female characters; setting, a room; costumes, everyday; time, forty-five minutes. A good adaptation of a part of this familiar story. Suitable for grades 5-9.

Gould, Elizabeth L.: The "Little Women" Play, adapted from Louisa M. Alcott's story. Curtis Publishing Co., Philadelphia. This also appeared in the Ladies' Home Journal, January, 1901.

Two male, six female characters; setting a room; costumes, everyday; time, forty-five minutes. A good adaptation from a part of this familiar story. Suitable for grades 5-9.

Smith, S. D.: Jack and Jill, founded on parts of the story by Louisa M. Alcott. Ladies' Home Journal, December, 1906.

Seven male, eight female characters (more if desired); setting, easily arranged; costumes, ordinary; time, thirty minutes. Suitable for grades 5-9.

Burnett, Frances H.: Little Lord Fauntleroy, a drama in three acts, founded on the story. Samuel French, New York. 25c. Permission must be obtained from the publisher before this play may be used; charges, $15.

Nine male, three female characters; setting, interiors; costumes, various, as demanded by the story; time, a full evening. This is rather an ambitious play for a school to attempt. Suitable for grades 9-12.

Stowe, H. B.: Dialogues and Scenes adapted from her writings. Houghton, Mifflin & Co., Boston. Price, 15c. Suitable for grades 6-12.

Guild, T. H.: The Clancey Kids, a comedy in two acts. Walter H. Baker & Co., Boston. Price, 15c.

No male, eighteen female characters; setting, a garden and adjoining backyard; costumes, everyday; time, about an hour. A simple, wholesome play, in which one set of children show some others how to amuse themselves. A part of "A Midsummer Night's Dream" is introduced. Suitable for grades 6-10.

Bangs, J. K.: A Proposal Under Difficulties, a farce. Harper & Bros., New York. Price, 50c.

Three male, two female characters; setting, a room; costumes, ordinary; time, less than an hour. Suitable for grades 11-12. (This play is also included in one volume with three other farces: The Bicyclers, A Dramatic Evening, and The Fatal Message. Price, $1.25.)

Merington, Marguerite: The "Cranford" Play, in three acts, adapted from Elizabeth Gaskell's novel. Duffield & Co.,

New York; also in the Ladies' Home Journal, February, 1901. Price, $1.25. Permission may be had to use this play.

One male, nine female characters; setting, a room; costumes, old-fashioned but easily arranged; time, a short evening. Suitable for grades 8-12.

Austen, Jane: Pride and Prejudice, adapted by Mrs. Steele MacKaye. Duffield & Co., New York. Price, $1.25.

Ten male, ten female characters; setting, interior and exterior; costumes, quaint; time, a full evening. Suitable for grades 10-12.

Tennyson, Alfred: The Princess, recast as a drama in five acts. Walter H. Baker & Co., Boston. Price, 15c.

Eight male, four female characters, besides as many male and female students, heralds, etc., as desired; settings, interiors and exteriors; costumes, various, almost demanding the services of a costumer; time, a full evening. This adaptation is very good, using the words of the poem throughout. It may be given simply in the classroom after studying the poem, or it may be presented somewhat elaborately at the theatre. Suitable for grades 10-12.

Gilbert, W. S.: The Princess, a whimsical perversion of Tennyson's poem. Samuel French, New York. Price, 15c.

Twelve male, twenty-one female, and many soldiers, courtiers, etc.; setting, various but easy to arrange in a theatre; costumes, a costumer will probably be needed; time, a full evening. This play is an amusing parody and contains considerable chorus singing, which may be omitted. It would be an ambitious undertaking, but Gilbert's fun is always enjoyable and he is very successful here in hitting off the weak spots of the poem. Suitable for grades 10-12.

Rostand, E.: The Romancers. Walter H. Baker & Co., Boston; paper, 25c. Doubleday, Page & Co., New York; cloth, 50c.

Five male, one female character, and several bandits; setting, a garden; costumes, pretty; time, a short evening. This is a beautiful out-of-door play, demanding first of all beauty of setting and costumes. It can be given indoors. Suitable for grades 11-12.

Phipps, Edmund: King René's Daughter, a lyric drama in one act. Samuel French, New York. Price, 15c.

Six male, three female characters; setting, garden and exterior of a house; costumes, rich; time, about one hour. This play is in verse. It has a pretty sentiment and may be made very beautiful. Suitable for grades 10-12.

Howells, W. D.: Farces. The first three listed are published by Houghton, Mifflin & Co., Boston; the last four by Harper & Brothers, New York. Price, each, 50c.

These farces require only a few actors, an easily arranged setting, ordinary and easily made costumes, and less than an hour of time. The clever conversation is more important than the acting. Following are some of the titles: The Sleeping-Car, The Parlor-Car, The Elevator, The Mouse Trap, The Albany Depot, A Letter of Introduction, and Five o'Clock Tea. Suitable for grades 11-12.

Gilbert, W. S.: Original Plays. Chatto & Windus, London. Price, three volumes, $3.00.

Several of Gilbert's clever plays—Pygmalion and Galatea, The Palace of Truth, Engaged, etc.—have long been popular with amateurs. They are full of the same wit that permeates the Gilbert & Sullivan operas. Suitable for grade 12 or for amateur clubs.

Goldsmith, Oliver: She Stoops to Conquer. Published in many editions.

Six male, four female characters, and attendants; for the setting a stage is required; the costumes should be had from a costumer; time, a full evening. Suitable for an ambitious commencement play of a high school.

Sheridan, Richard B.: The Rivals, and The School for Scandal. Published in many editions.

These two plays are suitable for the commencement plays of a high school when a good director is willing to undertake so much.

Dickens, Charles: The Holly Tree Inn, a play in one act, adapted by Mrs. Beringer. Samuel French, New York. Price, 25c. Permission must be obtained from the publisher before this play may be used. Charges, $5.

Four male (the boy's part sometimes taken by a girl), three female characters; setting, a room; costumes, everyday; time, forty-five minutes. A splendid adaptation of Dickens's well-known story. Suitable for grades 9-12.

Dickens, Charles: The Cricket on the Hearth, in three acts. W. H. Baker & Co., Boston. Price, 15c.

Six male, seven female characters; setting, easily arranged; costumes, modern; time, two hours. Suitable for grades 7-12.

Dickens, Charles: Short Plays from Dickens, edited by H. B. Browne for the use of amateur and school dramatic societies. Charles Scribner's Sons, New York. Price, $1.00.

This volume contains twenty sketches, with short introductions, descriptions of characters, costumes, etc. Suitable for grades 8-12.

Dickens, Charles: Sketches from his works. The following four books are published by Walter H. Baker & Co., Boston:

Bardell vs. Pickwick, in one act. Price, 15c.

Six male, two female characters; setting, a court room; costumes, modern; time, thirty minutes. Suitable for grades 7-12.

Comic Dialogues from Dickens. Price, 25c. There are sixteen selections from the Pickwick Papers, nine from Martin Chuzzlewit, seven from Old Curiosity Shop, and others from Nicholas Nickleby, Great Expectations, etc., all given in the words of Dickens.

Holiday Dialogues from Dickens. Price, 25c. These selections from The Christmas Carol, The Cricket on the Hearth, The Battle of Life, etc., are especially good for Christmas time. Suitable for grades 6-12.

Humorous Dialogues from Dickens. Price, 25c. These sketches use Dickens's own words. They are taken from Nicholas Nickleby, Oliver Twist, David Copperfield, Dombey & Son, Our Mutual Friend, The Pickwick Papers, etc. Suitable for grades 7-12.

Little Em'ly, a dramatization of David Copperfield, in four acts. The Dramatic Publishing Co., Chicago. Price, 15c.

Characters, eight male, eight female; settings, interiors and exteriors; costumes, exaggerated modern; time, a full evening. Suitable for grades 9-12.

Morton, J. M.: Lend Me Five Shillings, a farce in one act. Dramatic Publishing Co., Chicago. Price, 15c.

Five male, two female characters, plus ladies and gentlemen; setting, a room; costumes, fancy evening; time, forty-five minutes. An old favorite on the stage. Suitable for grades 10-12.

Shakespeare, William: Following are the plays that are usually presented by amateurs. They should hardly be undertaken, however, without an experienced leader in charge: As

You Like It, Twelfth Night, and A Midsummer Night's Dream. Sometimes only the fairy scenes or the clown scenes are given from the last named play. (See "The Clancy Kids.")

There are many cuttings from the plays. Two suitable for school presentation are listed:

Much Ado About Nothing, arranged in two acts. W. H. Baker & Co., Boston. Price, 15c.

Eight male, three female characters; setting, an easy exterior; costumes, adapted; time, one hour. The cutting is free from objectionable incidents and passages. Suitable for grades 11-12.

Julius Cæsar, arranged in two acts. W. H. Baker & Co., Boston. Price, 15c.

Ten male, no female characters; setting, the forum; costumes, Roman; time, one hour. The cutting is to make the play easier for presentation. Suitable for grades 8-12.

Gayley, C. M., adapter: The Star of Bethlehem, a miracle play of the Nativity. Duffield & Co., New York. Price, $1.25. Permission must be obtained to present this play.

Ten male, three female characters, besides counsellors, etc.; settings, easily arranged; costumes, ancient; time, a short evening. This is a Christmas play adapted from the Townsley and other old English cycles for the Ben Greet players. It would add great interest to any study of the drama before Shakespeare. Suitable for grades 10-12.

Anon: Everyman, a moral play. Duffield & Co., New York. Price, $1.00.

This impressive old morality play, which has been popularized recently by the Ben Greet players, could be given only by a class that had studied the early drama under a scholar. Two other books useful for such a class are:

Williams, W. H.: Specimens of the Elizabethan Drama, from Lyly to Shirley. Clarendon Press, $1.90.

Simpson, Percy: Scenes from Old Play Books. Clarendon Press. Price, 90c.

Euripides: The Alcestis. Walter H. Baker & Co., Boston. Price, 25c.

No male, eight female characters, and chorus; setting, bare; costumes, Greek; time, a short evening. Suitable for grades 11-12, if they have studied Greek history and the history of the drama.

Sophocles: Antigone. Walter H. Baker & Co., Boston. Price, 15c.

Five male, three female characters; setting, bare; costumes, Greek; time, one hour. Suitable for grades 11-12, if they have studied Greek history and the history of the drama.

In both these Greek plays girls may easily take the boys' parts, or boys the girls'.

During the past few years a number of dramatic readers for schools have been issued. It is certainly better for the children themselves to put the stories into dramatic form and then present them; but the use of the dramatic readers, some of them well done, certainly will add interest and variety when no such work has previously been undertaken. Among these books are:—

Noyes and Ray: Little Plays for Little People. Ginn & Co., Boston. Price, 35c.

This contains sixteen stories, most of them well-known, as, for example, "Cinderella" and "Little Red Riding Hood." Suitable for grades 2-3.

Johnston and Barnum: A Book of Plays for Little Actors. American Book Co., Cincinnati. Price, 30c.

"Most of the plots for the plays have been borrowed from nursery classics." There are also plays for special occasions like Washington's Birthday. Suitable for grades 2-3.

Bryce: The Child-Lore Dramatic Reader. Charles Scribner's Sons, New York. Price, 30c. Suitable for grades 2-4.

Stevenson: Children's Classics in Dramatic Form. Houghton, Mifflin & Co., Boston. Price, 50c. Suitable for grade 4.

Knight, Marietta: Dramatic Reader for Grammar Grades. American Book Co., Cincinnati. Price, 50c.

"These dialogues are not plays; they are not intended for action, but for reading." Suitable for grades 5-7.

Dalkeith, Lena: Little Plays. E. P. Dutton & Co., New York. Price, 50c. Suitable for grades 3-5.

Briscoe *et al.:* Harper's Book of Little Plays. Harper & Brothers, New York. Price, 75c. Suitable for grades 5-8.

St. Nicholas Book of Plays and Operettas. The Century Co., New York. Price, $1.00.

This contains some novel and easily prepared entertainments. Suitable for grades 4-8.

Mackay, C. D.: House of the Heart and Other Plays for Children. Silver Thread and Other Folk Plays for Young People. Henry Holt & Co., New York. Price, $1.25 each.

These plays, which are constructed with great charm, are designed for various occasions. Suitable for grades 4-8.

Merrington, Marguerite: Holiday Plays. Duffield & Co., New York. Price, $1.25.

In this book an experienced dramatist has presented plays suitable for Thanksgiving Day, Washington's Birthday, the Fourth of July, Lincoln's Birthday, and Memorial Day. Suitable for grades 5-8.

CHAPTER XXVII

Memory Work

In upper grades excellent results may often be secured in memorizing without making a definite assignment regarding it. One teacher reports that, after an interesting study of Browning's "Incident of the French Camp" and "How They Brought the Good News from Ghent to Aix," it was found that in each of two successive years more than 90 per cent. of the class had learned all of each poem. Another teacher says that she has been successful in stimulating memory work by asking at the close of the recitation how many could repeat any part of the lesson. If the selection was short, it was sometimes found that a number of children could repeat it entire. The encouragement given for such attainment reacted very pleasantly and effectively on the attention given the reading lesson after this plan was introduced.

To insure the poems and prose selections memorized being permanently fixed in memory, it is necessary to have them reviewed and rehearsed year after year. Some memorize to forget, but anything really worth memorizing is worth remembering for life. To secure this end the second grade teacher

will have those selections learned the first year relearned; the third grade teacher will do the same thing for those learned in the two preceding grades, and so on. Repetition alone fixes many experiences.

Selections for Memorizing

Fourth Grade

The Eagle.—*Tennyson.*
The Brook.—*Tennyson.*
The Clouds.—*Sherman.*
Wonderful World.—*Rand.*
Wishing.—*Allingham.*
To the Fringed Gentian.—*Bryant.*
Daybreak.—*Longfellow.*
A Sailor's Song of the Sea.—*Cornwall.*
Spring.—*Howell.*
April.—*Helen Hunt Jackson.*
The Flower Folk.—*Rossetti.*
Beautiful Things.—*Jane Taylor.*

Fifth Grade

The Planting of the Apple Tree.—*Bryant.*
The Death of the Flowers.—*Bryant.*
Landing of the Pilgrims.—*Hemans.*
Today.—*Carlyle.*
Stand by the Flag.—*Wilder.*
April in England.—*Browning.*
The Petrified Fern.—*Branch.*
The Battle of Waterloo.—*Byron.*
A Psalm of Life.—*Longfellow.*
The Arrow and the Song.—*Longfellow.*
Evening.—*Scott.*

Sixth Grade

Gradatim.—*Holland.*
Love of Country, "Breathes there a man."—*Scott.*
Concord Hymn.—*Emerson.*
Ring Out, Wild Bells.—*Tennyson.*
Songs of Labor (Selected).—*Whittier.*
Parts from Snow-Storm.—*Emerson.*
Parts from Snow-Bound.—*Whittier.*
An Incident of the French Camp.—*Browning.*
Abou Ben Adhem.—*Hunt.*
For a' That and a' That.—*Burns.*
The Builders.—*Longfellow.*
The Daffodils.—*Wordsworth.*

Seventh Grade

The Old Year.—*Tennyson.*
The Shell.—*Tennyson.*
Crossing the Bar.—*Tennyson.*
Duty's Leaden Casket.—*Lowell.*
The Heritage.—*Lowell.*
To a Waterfowl.—*Bryant.*
The Chambered Nautilus.—*Holmes.*
Passages from Sohrab and Rustum.—*Arnold.*
To a Mountain Daisy.—*Burns.*
Gettysburg Speech.—*Lincoln.*
Preludes to the Vision of Sir Launfal.—*Lowell.*
Nolan's Speech.—*Hale.*

Eighth Grade

O Captain, My Captain.—*Whitman.*
Recessional.—*Kipling.*
Old Glory.—*Riley.*
Bugle Song.—*Tennyson.*

The Last Leaf.—*Holmes.*
To a Skylark.—*Shelley.*
To a Skylark, "Ethereal Minstrel."—*Wordsworth.*
The Cloud.—*Shelley.*

Some Books Containing Suitable Selections

Poems by Grades.—*Gilbert and Harris.* (Scribner's.)

The Child's Calendar Beautiful.—*Beeson.* (The Burt-Terry-Wilson Co.)

Literary Readings.—*Curry.* (Rand, McNally & Co.)

Golden Numbers.—*Wiggin and Smith.* (McClure, Phillips & Co.)

Golden Treasury.—*Palgrave.* (The Macmillan Co.)

Famous Poems.—*Birdsall.* (Putnam's.)

Lyra Heroica.—*Henley.* (Scribner's.)

Blue Poetry Book.—*Lang.* (Longmans, Green & Co.)

Children's Garland.—*Patmore.* (Macmillan.)

Poems Every Child Should Know.—*Burt.* (Doubleday, Page & Co.)

One Thousand Poems for Children.—*Ingpen.* (Jacobs.)

CHAPTER XXVIII

The Direction of Private Reading

There are always some girls and boys, especially boys, who do not care for reading, and there are others who become so infatuated by books that they read everything that they can procure. The "reading craze," as it has been termed, advances steadily, according to Miss Williams, until the twelfth year; then, after a rest, it increases sharply to the fourteenth year; and finally, for most people, falls away gradually until a plane of habit is found, which endures in most cases for a lifetime.

Of course these conclusions, which are made after thousands of inquiries, are not true in all cases. So much depends on varying elements, such as home influences, the encouragement of the teacher, and accessibility of books. In one school, for instance, the children of the fifth grade, directed by an enthusiastic teacher, did the maximum reading in the school, accomplishing the amazing average of thirteen books in four months, besides keeping up good lessons! And the decrease of reading in the high school is undoubtedly due to the increased difficulty and length of lessons.

The Pubescent Reading Passion

President G. Stanley Hall, of Clark University, says of this youthful reading:*

"The pubescent reading passion is partly the cause and partly an effect of the new zest in and docility to the adult world and also of the fact the receptive are now and here so immeasurably in advance of the creative powers. Now the individual transcends his own experience and learns to profit by that of others. There is now evolved a penumbral region in the soul more or less beyond the reach of all school methods, a world of glimpses and hints, and the work here is that of the prospector and not of the careful miner. It is the age of skipping and sampling, of pressing the keys lightly. What is acquired is not examinable but only suggestive. Perhaps nothing read now fails to leave its mark. It cannot be orally reproduced at call, but on emergency it is at hand for use. As Augustine said of God, so the child might say of most of his mental content in these psychic areas, 'If you ask me, I do not know; but if you do not ask me, I know very well.'"

The Need of Direction

If this reading leaves its mark in such a subtle manner—and one can hardly doubt that it does—it is certainly the part of wisdom to direct it as carefully as possible. Many a boy or girl becomes so saturated with stories of wild adventure or of sentimentality that it is difficult to introduce reading which is more substantial. In like manner, the weekly and monthly magazines flood the land with stories which, although for the most part harmless

* Hall: Adolescence, II. 474.

and in some cases exceedingly good, keep children from literature that they should know. The magazines certainly have supplied a want; but the harm comes when the reader so habituates himself to reading everything in the magazines, almost all of it transitory in its interest and its value, that he finds no time for those stories that are world-wide in their interest and permanent in value.

Why Direction Sometimes Fails

Teachers and parents often resort to the most unwise means in order to break up mischievous reading, or that which brings little or no good. Mere advice, threats, and punishment alone are rarely effective. Something must be substituted, something that will be welcomed and that will effectively replace the other in the reader's interest and affections.

Recommendations of good reading often fail because parents and teachers consult their own adult tastes, or, what is in some cases even worse, manuals of standard, classic literature. George Eliot's "Romola" is undoubtedly a most enjoyable book to an adult who likes to read carefully and to think, and it doubtless is listed in most manuals of literature as a great book; but it would be most unwise to send an eager youngster of the fifth grade to it for his reading. A brother once, in his ignorance, offered his thirteen-year-old sister ten dollars if she would read Blackstone's Commentaries!

Three Requisites for Wise Direction

One giving advice must find out first of all what lines the child's interest follows; then he must know what books will satisfy or direct that interest; and finally he must learn how to accomplish the substitution with some tact.

The first information, that concerning the child's interest, is gained, of course, largely from a knowledge of the individual child. Informal, apparently accidental conversations with him, both about books and about what he is doing or wishes to do, often give us the information; sometimes a source is what another boy or girl says. But, allowing for all individual differences, there are a great many interests that are held in common by most boys and others by most girls at certain ages.

What Children Like

Stories of adventure, for example, are attractive to boys (and to girls, too, for that matter) from the early grades up through the high school, this interest being highest from the sixth to the ninth grade. Boys like war stories, too, in about the same years; girls have less interest in war stories, though enough to make a recommendation in this field fairly safe. Detective stories attract boys most from the sixth grade to the ninth; girls, very rarely. Stories of travel are likewise more attractive to boys than to girls, having a maximum interest in the upper grades and early high school course. Stories of

great men and great women are attractive to boys and girls respectively at about the same time. Many girls will be interested in stories of great men, while few boys will even try to read a book about a great woman. Interest in history may begin as early as the fourth grade and increase throughout the school; but here, even more than elsewhere, much depends on the material read. The interest in love stories begins about the sixth grade, usually earlier for girls than for boys; the latter, too, are less frank in confessing this interest.*

"Through the teens * * * books were chosen * * * because recommended, and later because of some special interest. Girls relied on recommendations more than boys. The latter were more guided by reason and the former by sentiment. Nearly three times as many boys in the early teens chose books because they were exciting or venturesome. * * * Girls chose books more than four times as often because of children in them, and more often because they were funny. Boys care very little for style, but must have incidents and heroes. * * * Girls prefer domestic stories and those with characters like themselves and scenes more like those with which they are familiar."†

The Selection of Books

The second information, what books will feed and direct the various interests, can be gained satisfac-

*These data are taken partly from R. W. Bullock: "Observations on Children's Reading," Proceedings of the National Educational Association, 1897, pp. 1015-1021.

†Miss Vostrovsky, quoted by Hall: Adolescence, II. 467.

torily only by good taste and wide reading. Much help can be had, however, from library and reading circle lists. These should not be followed as if they were the laws of the Medes and Persians; they should merely be suggestive, naming books from which those who know the children may select. Naturally, after a child has begun to read steadily in good literature, he needs less careful though no less wise directing.

The Substitution

One need not expect to substitute "Vanity Fair" at once for the "nickel thriller." At the same time, it is not necessary to take too many steps in getting out of the bottom lands of taste. A teacher or parent should be pretty certain of at least the first books that he recommends; afterwards he may take some risks. The book recommended first largely determines the child's confidence in one's ability to suggest what is good for him. It should be interesting, even exciting, full of red blood or broad emotions. It may not be of the highest literary value, but it should be wholesome enough and nearly enough true to life for even the child to see the difference between it and what he has been reading.

Sometimes the loan of a book, with some such remark as, "Here is a book that John likes first rate," or "that I enjoyed when I was a boy;" or the mere request that it be read; or the suggestion that it will throw light on some period of history, some

sport, some pursuit, some part of the world in which the boy is interested; or the reading aloud to the school of a stirring incident from the book, something like the incident of "the man in the red sweater," in "The Call of the Wild"—sometimes any one of these means will be sufficient. But the teacher must know the child that he wishes to guide, and adapt his advice accordingly. The fact that the recommendation of a book by a schoolmate often weighs more than the advice of a teacher may occasionally be utilized by having some pupil tell of a book that he has enjoyed.

The Recitation on Outside Reading

To encourage the outside private reading of books, the teacher may devote a class period occasionally, say once a fortnight or oftener, to an oral reading of some interesting passage chosen by the child. He is told that on a certain day he may have ten or fifteen minutes in which to read to the class some very interesting incident from his book; that first he must tell, very briefly, so much as the class need to know of the story and its characters to understand the passage read, and that after the reading he may, if he choose, tell how the story concludes. A private rehearsal will add greatly to the value of the exercise at first.

Of course each child cannot be called on in this exercise very frequently—indeed, it is from the best pupils that the most gratifying results will be obtained, so far as oral reading is concerned, and also

the most stimulus for the other pupils to read the book. But better based criticism can be made on this extended recitation than on small units of reading; the child is put on his exhibition mettle; he has practice, moreover, while presenting the introduction and conclusion of his incident, in oral composition, both in its details and in its larger aspects of choosing and grouping; his taste in selection of good material is tested; and the other children are stimulated not only to emulation of the best, which should be recognized and generously praised, but also to read the books from which the selections are taken. The teacher must, of course, before undertaking such an exercise, throw away any notion that the end and aim of his work is to "cover" any specified reading book. This device is for teaching reading and stimulating interest in books, which, while being read, will likewise teach reading.

President Hall declares that what is acquired from this reading is not examinable. In the sense that no one can find out by examination exactly what has been gained from this reading, which should be done with all the rapidity at the command of the child, he is undoubtedly right. But if the teacher can by some means find out whether the child has got the essential points of the book and help him to an appreciation of some of the finer points which may be easily overlooked, he is rendering a distinct service and is helping to form good habits for all future reading. This sort of test is best held orally, not as an examination but as an informal talk about the

book. Such questions as "What did you think of Harvey when you first met him in 'Captains Courageous'?" "Why did you like Baloo in 'The Jungle Book'?" "What was the one thing that did most to make you like Rab in Dr. Brown's story?" "Why could M'Adam and his son, in 'Bob Son of Battle,' never understand each other?"—such questions open the way for an easy talk in which the teacher can point out such excellences as he himself enjoyed and can also draw out the child to talk freely and frankly about his own likes and dislikes.

The Ownership of Books

Nowadays every school has or is accumulating some sort of library. But at the same time the private ownership of books should be encouraged; nothing can quite take its place. In the words of Dr. Reyer:

> "Every youth should have his or her own library, which, however small, should be select. To seal some knowledge of their content with the delightful sense of ownership helps to preserve the apparatus of culture, keeps green early memories, or makes one of the best of tangible mementoes of parental care and love."

Some Good Reading

It is hardly in place here to give a catalogue of books for a model school library; but appended is a list of good books arranged with an eye to the ease and avidity with which a boy addicted to poor reading or to none will enjoy them. It will suggest

the kind of hearty, wholesome book of which we have been speaking. Children vary marvelously in taste and in the rate of its improvement; but few boys or girls will be inclined, after having enjoyed these or similar books, to revert to the poorer kind; that is, if good reading is kept accessible to them.

Stevenson: Treasure Island.

Poe: Selected Tales, such as The Gold Bug, The Black Cat, The Tell-Tale Heart, The Cask of Amontillado, The Murders of the Rue Morgue, The Mystery of Marie Roget.

Conan Doyle: Adventures of Sherlock Holmes, Memoirs of Sherlock Holmes.

Kipling: Captains Courageous.

Barbour: The Quarter Back, Behind the Line, etc.

Bennett: Master Skylark, Barnaby Lee.

Defoe: Robinson Crusoe.

Swift: Gulliver's Travels to Lilliput and Brobdignag.

Pyle: The Merry Adventures of Robin Hood, The Story of King Arthur and His Knights, The Story of the Champions of the Round Table, etc.

London: The Call of the Wild, White Fang.

Davis: The Bar Sinister.

Brown: Rab and His Friends.

Kipling: The Jungle Book, The Second Jungle Book.

Seton: Wild Animals I Have Known, etc.

Twain: The Adventures of Tom Sawyer, The Adventures of Huckleberry Finn.

Stevenson: Dr. Jekyll and Mr. Hyde, St. Ives, Kidnapped, David Balfour.

Smith: Colonel Carter of Cartersville.

Tarkington: Monsieur Beaucaire.

Harland: The Cardinal's Snuff-Box.

Ruskin: The King of the Golden River.

Holmes: Elsie Venner.

Hawthorne: The House of the Seven Gables.

Cooper: The Pilot, The Deerslayer, The Last of the Mohicans.

Scott: Ivanhoe, Kenilworth, Rob Roy, The Talisman.

INDEX

Abacus, 25.
Acrology, 31.
Adams, 38.
Adolescence, 142-144.
A First Lesson in Reading, 52-54.
Allusions, 200.
Alphabet, 29-31, 173, 174.
American Voices, 169.
Appendices, 183.
Apperceptive Reading, 16.
Articulation, Exercises for, 163, 164, 167.
  Faulty, 150-154.
Assignment, 276-288.
  Characteristics of Good, 278, 281.
  For Preparation, 283.
  Importance of, 287, 288.
  Material of, 288.
  Purpose of, 277.
  Test of, 282.
  Time of, 286, 287.
Audience and Speaker, 298.
Autocrat Papers, 271, 272.

Bacon, quoted, 19.
Bagley, quoted, 283.
Baldwin, quoted, 19.
Balliet, quoted, 63.
Basedow, quoted, 25.
Blaisdell, quoted, 98.
Blake, 28.
Books, Bad, 11, 12.
  Ownership of, 325.
  Private Reading, 326, 327.
  We Should Read, 22.
Brandes on Reading, quoted, 20, 23.
Breathing Exercises, 161-163.
Browning's "How They Brought the Good News," 242-244.
Bryant, Sara Cone, quoted, 97, 98.
Bullock, 321.

Catechism, 26.
Changing Voice, 155, 156.
Children's Interests, 26, 320, 321.
Chriss-cross-row, 25.
Coleridge, quoted, 131.
Collyer, quoted, 11.
Comenius, 32.
Conduct and Dramatics, 93.
Connotation, 187-189, 218-219.
Connotative Reading, 16, 17.
Consonant Sounds, 158, 159.
Consonants, Clipping of, 150.
Contrast, 201-202, 218-219.
Constructive Work, 50, 120-127.
Correction of Language Mistakes, 96, 156.
Correlation, 33.
Criticism, 147, 148, 209, 273.

Definition, 178-180.
Denotative Reading, 16, 17.
De Quincey, 15.
Dentition, 155, 156.
Diacritical Marks, 79.
Dialogue Reading, 102.
Dictionary, 173-185.
Dictionary Habits, 142, 183, 184.
Discrimination, 240.
Dramatic Play, 94.
Dramatic Reading, 96, 98-102, 290, 291.

Dramatics, 93-95.
Justification of, 293, 294.
Simplest Form of, 290.
Social Value of, 93.
Stories for, 103, 104.
Time for, 96.
Drawing and Reading, 119, 120.
Drill, 57, 70, 71, 156, 157.
Drills, Character of Word, 71.
Devices for, 72-74.
Ear, 80, 81.
Ear and Lip, 82, 83.
Eye and Ear, 84, 85.

Educational Extremes, 128.
Eliot, 129.
Emotion, Directing and Refining, 220-222.
Etymology, 181, 182.
Expression, 50.
Eye-mindedness, 62.
Eye-movements, 49.

Games for Silent Reading, 68, 69.
Garlick, quoted, 48, 49.
Gesturing, 33.
Grafer, 33.
Grammar and Good Usage, 181.

Habit, 71, 142.
Hall, quoted, 141, 316.
Harris, quoted, 38.
Hervey, quoted, 133.
Home Work, 82, 110.
Hornbook, 26.
Huey, quoted, 45, 129, 256, 262.

Ickelsamer, 32.
Ideals, Setting up, 40, 41.
Inhibition, 105.
Imagery, 111-116, 195-199, 227, 251-252.
Images, Differences in, 197-199.
Imagination, 36, 37.
Imitation, 37-40.
Importance of Silent Reading, 264-267.
Incentives, 132.
Inflection, 39, 40.

Jacotot, 33.
Jameson, 203.
Judgment, 239.

Keagy, 28.
King John and the Abbot, 99, 100.
Kingsley's "Theseus," 230-233.
Koopman, quoted, 9.

Locke, quoted, 18.
Lowell, quoted, 10.
Lisping, 154, 155.
Literature, Composition of, 189.
and Reading, 10, 186, 187.
Emotional Element in, 188.
of Knowledge, 15.
of Power, 15.
Preparation, 213-217, 234.
Presentation, 217, 234-235.
Questions on, 210-211, 216ff., 235ff., 253ff.
Recall, 222-224.
Relating to Class, 217-218.
References, 200, 250.
Teacher, Need of, 205-207.
Dangers from, 207-209.
Translation of, 199.
Literature and Experience, 192 194.
Literary Appreciation, 190.

Mackenzie, quoted, 151.
Magazine Reading, 319.
McGuffey Series, 29.
McMurry, quoted, 57, 58.
Memory Work, 128-139, 314-317.
Conditions for, 134.
How to Secure, 132, 133.
Importance of, 130.
Selections for, 137-139, 315-317.
Steps in, 136, 137.
Method, Alphabetic, 31, 34.
Analytic-Synthetic, 33, 34.
Combination, 34, 35.
Phonic, 34.
Sentence, 35.
Word, 35.
Mouthing, 298.

Murdock, 161.
Murray, 28.
Myths and Legends, 225-226.

Nascent Periods, 140-143; 317, 318.
New England Primer, 26.

Old Pipes and the Dryad, 120, 127.
Oral Reading, 16-19.
  Conditions for, 55-56.
  Time to Begin, 55.
  Type Lesson in, 58-61.

Pace in Reading, 13, 14.
Perception Cards, 72.
Perception Units, 256, 257.
Pestalozzian Primer, 28.
Phonics, 32-34, 79-91, 177.
  Advantages of, 89, 91.
  Caution for, 90.
  and Reading, 86, 87.
  Formal Drills in, 79.
  Groups, 87, 88.
Physical Activity, 52.
Physical Exercises, 81.
Pictorial Reading, 29-32.
Pictures, Bibliography of, 116-119.
  Evolution of, 30.
  in the Book, 114-116.
  Mental, 111-114.
  Misuse of, 115, 116.
  Use of, 115.
Pictures and Imagery, 115, 116.
Picture Work, 109.
Pierpont, 28.
Play, 80, 82.
Plays for Dramatizing, 302-313.
Poor Position, 146.
Position of Book, 145.
  in Reading, 145-147.
Practical Suggestions, 19, 20, 57.
Private Help, 274.
Private Reading, Books for, 326, 327.
  Bad Habits of, 262.
Pronunciation, 51, 161; 176-178.
Proportionate Values, 273, 274.
Public Performances, 294, 295.
Pupils as Reading Models, 43.
Pure Tones, 157.
Purpose of Primary Reading, 47, 48.
Putnam Series, 28.
Puzzle Instinct, 70.

Qualities of Primary Material, 46, 47.
Qualities of Primary Teacher, 44
Quantz, 256.
Readers, Agricultural, 28.
  Contents of Primary, 45, 46.
  Historical, 28.
  Series of, 28, 29.
Reading, Adaptation to Sexes, 320-323.
  and Examination, 324.
  and Literature, 211-212.
  Awakening Interest in, 323.
  Beginning of, 29.
  Connotative, 16, 17.
  Correction of, 42.
  Craze for, 317-318.
  Denotative, 16, 17.
  Development through, 12, 13.
  Dramatic, 93.
  Essentials in Primary, 49, 50.
  Example in, 41, 42.
  Extensive, 227-228.
  First Lesson in, 52-54.
  Home, 229-230.
  Importance of, 19.
  Interest in, 47.
  Mechanics of, 48.
  Necessity for, 24, 25.
  Pace in, 13, 14, 260.
  Pictorial, 29-32.
  Private, 274.
  Representative, 16.
  Sight, 255-258.
  Specialization in, 28.
  Spontaneity in, 29.
  The Teacher, 41-44.
  Time Element in, 56, 194.
Reading and Spelling, 286.
Reading and Thinking, 18.
Rebus-stage, 30.

Recitations on Private Reading, 314-324.
Rehearsals, 296-297.
Reyer, 325.
Rhythm, 245.
Rip Van Winkle, outline, 270.

Scenery, 301.
Scudder, quoted, 37.
Schulte, 25.
Seat Work, 61, 78.
  Devices for, 108-110.
  Kinds of, 108.
  Purpose of, 61, 106, 107.
  Time for, 107.
Setting, 248.
Silent Reading, 16, 62-69, 259-267.
  Economy of, 64.
  Games for, 68, 69.
  Importance of, 264-267.
  Purpose of, 62-64.
  Relation to Oral, 55, 62.
  Relation to Printed Symbol, 63.
  Type Lesson in, 65-68.
Slurring, 159, 160.
Smith, quoted, 129.
Spaulding, quoted, 260, 261, 277, 278, 284.
Speaker and Audience, 298.
Speech, Cause of Poor, 149, 152, 153.
Spelling and Reading, 285, 286.
Stammering, 154, 155.
Staging a Play, 299-301.
Stephani, 33.
Stevenson's "Marching Song," 214.
Swinton series, 29.
Syllabication, 175, 176.
Symbols, 49.
Synonyms, 180.
Synopses, 270-272.
Text-Books, in Reading, 24.
  Material for, 24.
Thinking and Reading, 18.
Time to Use Dictionary, 173.
The Cat and the Birds, story, 101, 102.
Tone and Inflection, 39, 40.
Tongue Twisters, 165-167.
Training in Interpretation, 57, 58.
Transparency of Language, 64.
Try-Another-Sound Method, 89.
Typical First Lesson, 52-54.

Units in Reading, 266-267.

Van Dyke, quoted, 17.
Variation in Readers, 192-194.
Verbalizing, 105.
Visualization, 95.
Vocal-Motor Centers, 64.
Voice, 168-172; 297, 298.
Voice and Dramatics, 94.
Vowel Sounds, 157, 158.

Waste in School Work, 105.
Webster Books, 27.
What to Memorize, 131, 133.
Worcester Series, 28.
Word Drills, 11, 75-77.
Word Method, 28, 32, 35.
Word Study, 51, 52.
Writing-reading Method, 32.